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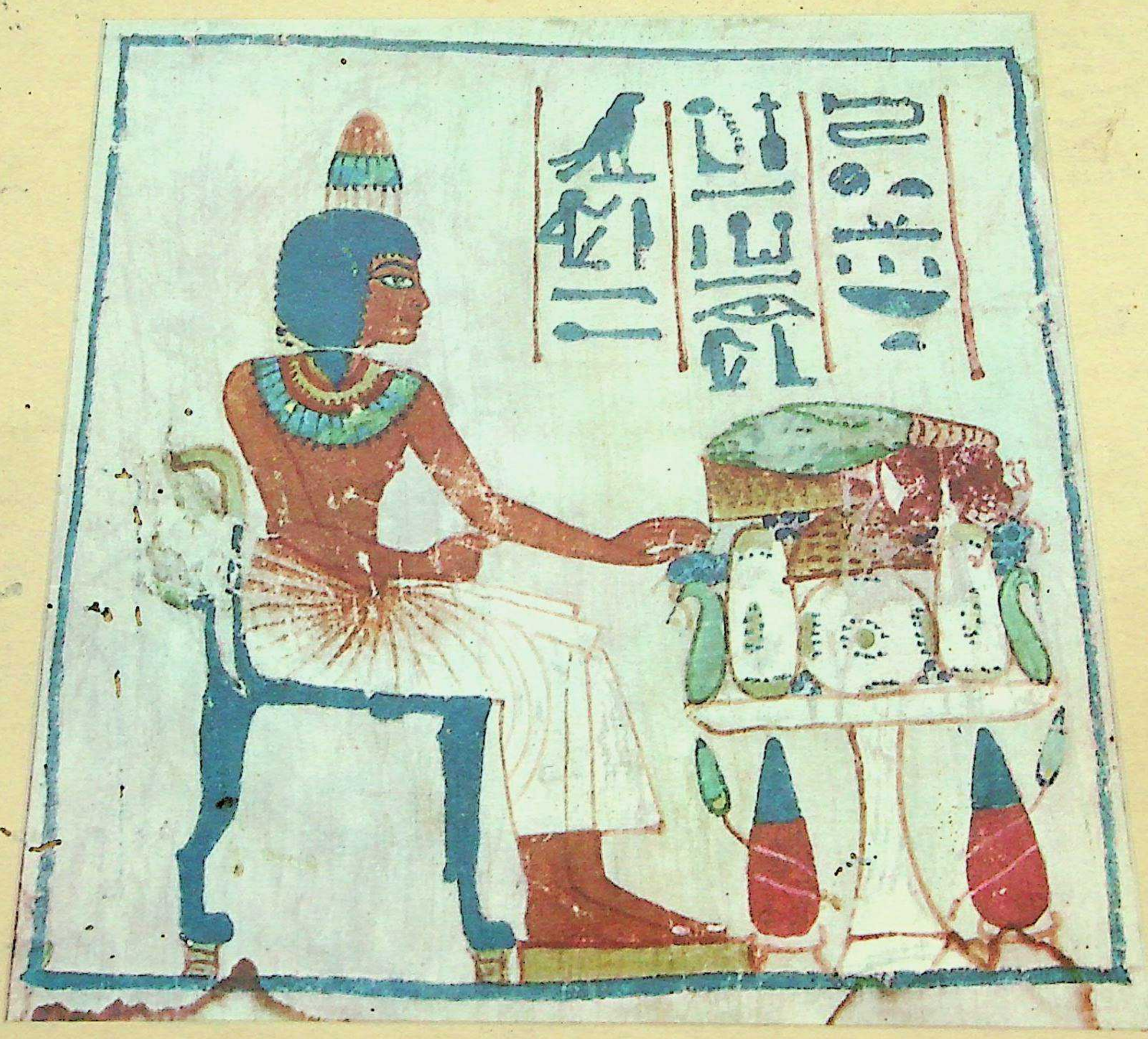
MASTERPIECES OF EGYPTIAN ART



BY HERMANN RANKE

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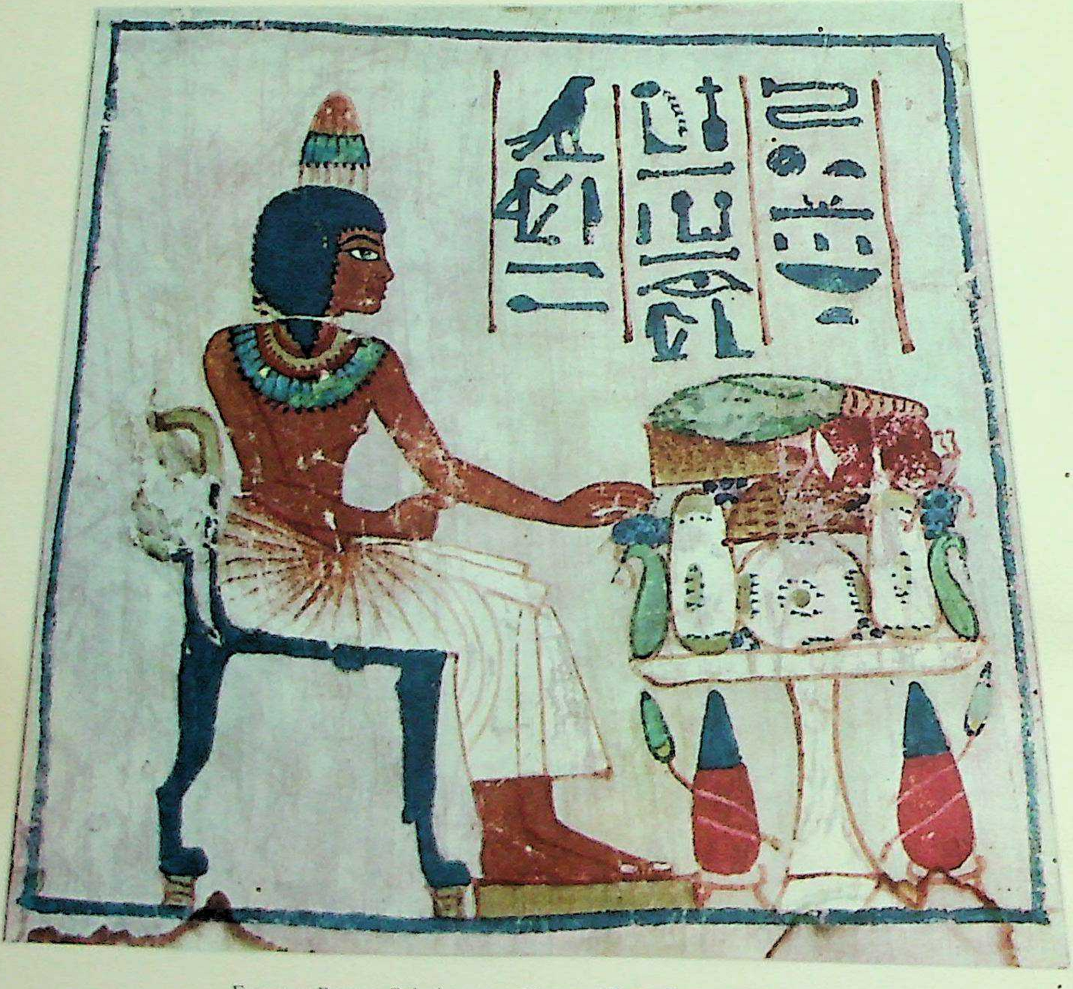

Funerary Repast. Painting on a Mummy-Cloth. Early 19th Dynasty.

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MASTERPIECES OF EGYPTIAN ART

BY

HERMANN RANKE

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MASTERPIECES OF EGYPTIAN ART

When undertaking to place before my readers illustrations of a number of Egyptian works of art, I naturally had to make a selection among the abundance of Egyptian antiquities which have come down to us.

In making this selection I have been guided by two considerations: to give only samples of the best work of the artists of Ancient Egypt, while at the same time choosing examples which demonstrate as clearly as possible the character of Egyptian art and the changes which it underwent in the course of its long history.

I have tried first to make my readers familiar with the art of the Old Kingdom, to show them what its main characteristics were and how it grew, and then step by step, by drawing comparisons between this early work and later examples, to let them discover for themselves how and in which direction change and development have taken place. My intention is that the reader should be enabled to form his own opinion about Egyptian art by studying the originals himself. I want him to turn constantly from the text to the illustrations, and from the illustrations back to the text, and thus I hope that he may not only become familiar with the various phases and trends in art but may acquire a vivid appreciation of them based on his own observation and understanding.

Until comparatively recent times, little was known of the gradual development of Egyptian art. When in 1787 Goethe wrote with admiration of the "Egyptian things" in Rome, no such knowledge was at his disposal; in those days the science of Egyptology was yet unborn. Its foundations were not laid until twelve years later, in 1799, when soldiers of Napoleon's army, constructing fortifications in the Nile Delta, near the town of Rosetta, came upon the now celebrated "Rosetta Stone." From its trilingual inscription Jean François Champollion, a young French philologist, succeeded in deciphering Egyptian hieroglyphic writing. What Goethe saw were largely works of the Graeco-Egyptian art, a mixed style of the Ptolemaic and Roman periods which are only a late appendix to Egyptian art and of little significance to its history.

In the 160 years between that time and the present day the whole science of Egyptology has evolved. Frenchmen and Germans, Englishmen and Italians have contributed their share, and in the last decades American scholars and foundations have also played an important rôle.

We have learned to distinguish the successive steps by which the ancient civilization of Egypt progressed from its beginnings in the dawn of prehistory to the first Golden Age, the period which we call the Old Kingdom; how after two intervening periods of political chaos and cultural decline new peaks of civilization were reached in the Middle Kingdom and the New Kingdom, and how at last the native vitality of the Egyptian people began to fail, and after a short Indian summer, degeneration set in. This rise, decline and fall, which stretches over more than three thousand years, is reflected by Egyptian art, and we shall attempt to illustrate the story through a selection from the masterpieces of all periods.

Besides distinguishing three "Kingdoms" or large cultural periods, we are accustomed to divide Egyptian history also into 30 Dynasties, corresponding to the rule of different families who successively occupied the throne. These two methods of dating form the essential framework of the chronology of ancient Egypt (see Chronological Table).

The first of the three classical periods, the Old Kingdom, which followed the union of two originally separate states of Lower and Upper Egypt, was by far the longest. It lasted from *circa* 3000 to 2300 B.C., i.e. about seven hundred years. A century and a half of decline followed, and then came the Middle Kingdom, from about 2160 to 1750 B.C. Another period of disruption, lasting *circa* 200 years, brought the foreign rule of the so-called Hyksos. In 1580 B.C., the expulsion of the foreigners, leading to the conquest of Palestine and Syria, ushered in the New Kingdom. In spite of a serious revolution during its course, in the "Amarna period," it continued for nearly half a millennium, until 1090 B.C.

Centuries of slow decline followed. A last period of cultural height lasting not quite 140 years took place under the Twenty-sixth Dynasty of Pharaohs, whose residence was the Delta city of Sais. Then came the end. Egypt was incorporated as a province first to the Persian, then to the Ptolemaic, and finally to the Roman Empire.

A brief characterization of the main periods may seem desirable.

The Old Kingdom began with the unification of all Egypt under King Menes, and an uninterrupted line of cultural development linked it with the previous prehistoric period. It was a patriarchal age, an age of internal strength and prosperity. The kings of Egypt had no ambition to subject other nations; they ruled, like gods, over a happy simple people, a race hardly tainted by foreign elements. It was an age free of problems, full of a naive enjoyment of life, which the artistic products of the time clearly reflect. All the more terrible, then, must have seemed the collapse which followed the Old Kingdom. After a period of gradual disintegration, came the catastrophe which destroyed everything that had hitherto been achieved. Out of the chaos that followed there finally emerged an outstanding personality in King Mentuhotep III, who founded the Middle Kingdom. This period resembled the older in many respects, but the self-assured spirit of the Old Kingdom had been lost. In the minds of the men of the Middle Kingdom was the ever-present consciousness of the anarchy that lay behind them, and that had forced their rulers to contend with oppositional forces from within which had been unknown to the men of the Old Kingdom.

The New Kingdom, finally, was quite different from either of its predecessors. With the expulsion of the Hyksos and the conquest of Nubia, Palestine and Syria, Egypt had become a military state, whose empire stretched from the Sudan to the upper reaches of the Euphrates, and needed constant consolidation. She had also become a state in which the priesthood occupied a far more important position than heretofore. This hierarchy constantly gained influence over the kings until at last it overshadowed the throne itself. Finally, there was a considerable influx of foreign blood in the New Kingdom which gradually changed even the physical appearance of the Egyptians.

Yet through all such vicissitudes of human fortune the sunny land of Egypt has remained unchanged, that gift of the miraculous, majestic river Nile which every year floods the valley between the cliffs of the Arabian and Libyan deserts and makes it fertile. Unchanged, too, remains the industrious peasant who tills this land, and on whose patient labour, though it brings him little reward, depends that prosperity without which all cultural achievement, particularly the high development of art, would be impossible.

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Two examples may illustrate the beginnings of Egyptian art.

First, two pottery figurines of women, their hands raised in what may be a dancing gesture. The lower portion of their bodies is painted white to indicate clothing; the unclothed upper part is reddish-brown. The figures were tomb offerings and were probably placed in the dead man's grave to do duty as his concubines in the next world; they date from about the middle of the fourth millennium B.C. The heads are almost bird-like in their modelling, the feet are not rendered at all, the arms and thighs only roughly indicated, but we see already a remarkable sureness of line in the delineation of the slim bodies. Plate 2

The other example dates somewhat later. Again it is the figurine of a woman intended as a tomb offering—but what progress has been made! The figure is carved in ivory; the arms, which hang close to the sides, are carefully worked. Feet and hands, though simplified, are clearly indicated. The head, with its large eyes, its heavy eyebrows and the fine line of the mouth, reveals the hand of a master artist. The whole naked figure is a convincing symbol of the ideal female companion whom man longed to take with him for his life beyond the grave. Here again is the slimness and grace that we shall find persisting throughout Egyptian history as the ideal type not only for the female but also for the male figure. Plate 3

Two works of art of a very different kind, but of equal importance, are likewise to be dated to the end of the predynastic period, that is, before 3000 B.C. One is the torso, over six feet high, of a colossal statue of the god of fertility, Min of Coptos. It is carved out of fossiliferous limestone, the surface carefully hammer-dressed, but the human form is only roughly suggested. The dividing line between the legs and the triangular delineation of the knees are merely indicated by a slight groove, while the long thin arms are scarcely differentiated from the body. A multiple girdle encircles the hips. Upon the thighs, faintly discernible in the lower left-hand side of our illustration, primitive symbols in the form of animals and sea-shells have been scratched. This unique relic of the past looms like a prediluvian giant over our present day. Plate 1

The second of these late predynastic monuments is a slate palette some 16 in. high. In shape it resembles the palettes upon which the Egyptians of those days used to grind their eye-paint, but Plate 4 it is considerably larger than those, and obviously was intended for ceremonial use. The surface is covered with designs in bas-relief. Along either side we see a row of hunters who pursue a lion which has wrought havoc among the herds of Lower Egypt. The palette is clearly commemorative. It was carved to celebrate the hunters' triumphant slaying of the mighty beast—with their primitive weapons, bows and arrows, double axes and lances. It was dedicated to a temple, which is shown in the top right-hand corner by two hieroglyphs, a building and a double-headed bull, the most ancient examples of Egyptian writing yet found. What most interests us here, however, is the way in which the artist has represented the lion-hunt. He has thought out the decoration of his oval surface very carefully: He has ranged the hunters around the rim and filled out the centre with various animals—an ostrich, gazelles, a hare—, harassed by hunting dogs. It is a splendid achievement; in spite of the somewhat crude execution of the figures, the convincing reproduction of a very complex subject.

Remarkable indeed is the contrast between this palette and another great work of art which
Plates 5a, b brings us to the threshold of Egyptian history. It is another slate palette, even larger than the last—25 in. high—and again decorated in low relief, this time on both sides, but with an entirely different effect. The reliefs do not adorn but dominate the surface, which has become a mere background. One or two main points of interest may be stressed: in the Lion-Hunt Palette one can hardly distinguish top from bottom, but here the artist's intention is unmistakable—there we found the figures dispersed over the surface without a unifying principle, while here there is a strict separation of the figures into straight rows. We also notice that a new conception is expressed: in the Lion-Hunt Palette all the human figures are drawn the same size, so that it would be difficult to determine which of them was the leader. In contrast, on this palette, the king can be identified without hesitation. He is almost the only figure on one side. On the other side he towers above all the others. The officials before and behind him and the men who carry standards appear like dwarfs beside him. Another point: here not an animal is hunted. Instead, the palette commemorates a momentous event, the starting point of all Egyptian history, namely the overthrow of Lower Egypt by the ruler of the Upper Egyptian kingdom, whose name is here given as Nar-mer and whom tradition calls Menes. Once he wears the crown of Upper Egypt and the second time, as he surveys two rows of headless enemies, the crown of the defeated kingdom of Lower Egypt is on his head. One more point may be noticed: most of the figures shown in profile on the Lion-Hunt palette were drawn so that both shoulders are seen as from the front, but there are a few whose bodies are drawn in true profile. Now, however, a careful distinction is made; only the standard-bearers appear in true profile, while the bodies of the king and the nobles are rendered in that special convention which shows both shoulders as if viewed from the front. This palette also was a votive offering dedicated to a temple.

Only about a century later, *circa* 2900 B. C., appears a wonderful piece of art in which we see the classical style of Egyptian relief sculpture fully developed which on the Narmer-Palette still
Plate 6 had been in process of evolution. It is the limestone tomb-stela, over eight feet high, of a king of the First Dynasty. Above the twin-gated façade of the royal palace is carved a snake, the hiero-

glyphic sign which represents the name of the king. Surmounting the whole is a falcon, the sacred emblem of the God Horus, who was thought to be the divine protector of the Egyptian kings and at the same time, in some mysterious way, their incarnation. It is the same Horus-Falcon that appeared on the Narmer-Palette, there furnished with a human arm, and bringing to the king the bound and vanquished warriors of Lower Egypt, recognizable by their bearded faces. But the two falcons are drawn very differently. In the earlier work, the crouching position of the bird had been imitated, while on this stela its proud erect bearing emphasizes its dual rôle: its falcon nature as a bird of prey, and its heraldic function as a symbol of the Ruler of Egypt.

Another powerful work of sculpture, again of the reign of Narmer-Menes himself, *circa* 3000 B. C., is the lifesize figure of a baboon, the second oldest work of art known from Egypt which Plates 7a, b has a purely religious origin. We can form a clearer picture here of the place where it originally stood than in the case of the gigantic statue of Min. It was certainly a cult statue in the sanctuary of a temple of the great Hermopolitan god of wisdom, Thoth, whom the Greeks identified with their God Hermes. It is difficult, perhaps impossible for the modern mind to recapture the feeling of pious awe with which, in the dim light of their temple, the Egyptians of over four thousand years ago worshipped the great god of their city, or the reverence of the artist who strove to render in stone, in the mysterious form of this half-human animal, the deity which to him and his contemporaries was the creator and preserver of the world and all living things.

Such were the beginnings of Egyptian art. Passing over the period of the Second and Third Dynasties, from which hardly one outstanding work of art has survived, we come to the period when the Old Kingdom reached its zenith, the Fourth Dynasty, whose Kings Cheops, Chephren, and Mycerinus, reigning from about 2700 to 2600 B. C., everyone knows as the builders of the three pyramids of Gizeh.

In the great diorite statue of the enthroned King Chephren, from his funerary temple at Gizeh, Plates 8, 9 we see the ideal of a monarch of the Old Kingdom. His dress is still quite simple; a short pleated skirt covers his loins and on his head a kerchief is folded to frame the face—no more. But the face, like the body, shows a virile youthful ruler. His eyes gaze straight forward with calm confidence, his clenched fist expresses restrained energy. Perched on the back of the throne, invisible to the spectator viewing the statue from the front, is again the mysterious sacred falcon of Horus, which protects the king with its outstretched wings. The figure of the divine ruler was never more admirably expressed in Egyptian art.

In remarkable contrast to the idealized abstraction of this statue, the lifesize bust of a son of Plates 10, 11 Mycerinus, successor of Chephren, has strikingly individual features; here is a personal portrait. The rendering of the bald skull in particular, the carving of the eyes and eyebrows, the cheeks and the full-lipped mouth show not only the hand of a master craftsman, but also portraiture of such remarkable skill that one feels one would surely recognize the man if one met him in the street.

A similar impression of realism is to be found in the two best-known of all Egyptian statues, the so-called "Sheikh al Beled" or "Mayor of the Village" in Cairo and the "Seated Scribe" of the Plates 12, 13 Louvre, both of which belong to the Fifth Dynasty, *circa* 2500 B. C. In the case of the "Mayor of the Village" (who was in reality a high official of the Egyptian court, though the fellahin who assisted at the excavation of his statue in the last century acclaimed it as a portrait of one of their own village authorities) a type rather than an individual is portrayed. It is the statue of a plump, full-blooded man with a goodnatured, rounded face. The figure is about three-quarters lifesize and is of wood; the arms were carved separately. It was covered with plaster, to conceal any flaws in the surface of the wood, and then, like almost all Egyptian statues including those of stone, it Plates 14, 15 was painted in natural colours. The "Scribe," on the other hand, gives a strong impression of having been an individual portrait. This statue, incidentally, is not that of a secretary taking notes at the dictation of his master, as used to be thought, but also of a high official who, proud of his reading and writing knowledge, has had himself portrayed in the act of writing, a roll of papyrus on his lap. The thin face, with its prominent cheekbones, the sensitive lines of nose and chin, the modelling around the corners of the mouth are wonderfully executed. The figure wears no wig but has close-cropped hair; it is of painted limestone and is only 21 in. high.

Apart from these examples, the sculpture of the Fifth Dynasty is confined almost entirely to portrayals of a type of youthful beauty which represent the ideal of the age. One of the finest Plates 16, 17 examples is the over-lifesize statue of Ranofer in Cairo, again of limestone—a figure which the Egyptian government once offered to the Berlin Museum in exchange for the head of Nefertiti. His head, framed by its straight deeply undercut wig, is one of the finest creations of Egyptian art at any period.

Plate 19 From the Sixth and last Dynasty of the Old Kingdom we have a remarkable statuette, about 11 in. high, carved in translucent golden-yellow alabaster. It represents King Phiops (Pepy) I seated on his throne. He wears the high crown of Upper Egypt, and his hands are crossed over his breast. The long thin arms and legs, the delicate hands and feet hint at the physical decline of an ageing family. Notice also the careful way in which the stone has been cut away from behind the legs; the alabaster has been treated as though it were wood. Even the falcon perching on the back of the throne behind the king's head has been deeply undercut to separate it from the king's head and crown, and in consequence has broken off. When we compare this statuette with the Plate 18 Fourth Dynasty group in slate representing King Mycerinus between the goddess Hathor and another goddess, we feel clearly enough the strength and compactness which the older artists achieved by leaving the arms and legs of their statues undetached from the mass of the stone, united either with the trunk of the figure or with the plinth at the back. The Phiops statuette is symptomatic of the decline which had already begun.

We also find the ideal of the youthful human form in reliefs, even as early as the Third Dynasty. Plate 20 An example may be seen in the beautiful portrait, carved on a wooden panel, of a nobleman named Hesi-Rê. The bas-reliefs in the tombs, no less than the statues, were designed according to Egyptian belief to secure for their owners a continued existence through eternity in everlasting youth.

We must here pause for a moment to consider the drawing of this figure. In contrast to the simple if somewhat stylized renderings of forms in the round, the conventions of relief sculpture seem strange to the modern eye. The body, unadorned save for the loincloth and wig, is shown in profile, and appears to be portrayed with a realism and conviction equal to that of sculpture in the round. Here again we admire the sure delineation of the outline, the modelling of arms and legs, the powerful treatment of the area around the collar-bone. Yet is it really a profile at which we are looking? The torso indeed is drawn from the side, but the shoulders are set square to the beholder; the face is shown in profile, but the eye is drawn as if seen from the front!

Much used to be said at one time about the inability of the Egyptian artists to draw correctly a human figure seen from the side. But on the prehistoric Lion-Hunt Palette, men were already shown in true profile, and we saw that on the Narmer-Palette the profile rendering of the standard-bearers differed from that of the king and nobles. True profiles are again occasionally met with after the time of the Hesi-Rê relief, and it is therefore clear that the Egyptian artist cannot be accused of incompetence. It is important to observe in what contexts people in Old Kingdom reliefs are drawn in true profile. They occur thus only in scenes showing sculptors at work in their workshops on statues of noblemen, and then only in the representation of the statues themselves, thereby distinguishing them clearly from the figures of the noblemen when they are depicted as living people on the same tomb walls. Whether we find this convention acceptable or not, to the ancient Egyptian—broadshouldered then as his descendants are today—the frontal representation of the shoulders was an essential requisite of any relief portrait of a living nobleman. This was the custom at the time when ancient Egyptian drawing took its classical form, and so it remained throughout its long history. Only in the portrayal of people of the peasant class did an Egyptian artist dare from time to time to try his hand, with varying success, at the rendering of living human figures in profile.

And the eye? Here the same convention holds sway, except that no Egyptian ever attempted to draw the eye of either man or animal as seen from the side. Perhaps they could not conceive of an eye being able to see in any position other than the frontal, and since to see was the function of an eye, they would not draw it otherwise. However that may be, we must accept these two conventions as characteristic of the Egyptian method of drawing the human figure, and those who have made themselves familiar with the beauties of Egyptian art by close study soon find that they are no longer disturbed by these peculiarities.

I will now demonstrate by a few more examples the wealth of relief sculpture which covers the walls of the royal funerary temples and of the so-called "mastabas," the stone tombs of the aristocracy of the Old Kingdom. These reliefs, besides their great artistic value, give us information on countless details of the daily life of those men and women whose immortality they were designed to ensure.

Plate 21

Behind an artificial fence which surrounds a demarcated area of desert (not shown in the illustration), stands Sahurê, the second king of the Fifth Dynasty, his striding left leg powerfully portrayed. With outstretched arms he shoots his deadly shafts into the flanks of wild animals which flee in terror, while his right hand holds ready a sheaf of arrows. The figure of the king, which is in quite low relief, is exquisitely modelled and full of life. Behind the king we see a group the Village" (who was in reality a high official of the Egyptian court, though the fellahin who assisted at the excavation of his statue in the last century acclaimed it as a portrait of one of their own village authorities) a type rather than an individual is portrayed. It is the statue of a plump, full-blooded man with a goodnatured, rounded face. The figure is about three-quarters lifesize and is of wood; the arms were carved separately. It was covered with plaster, to conceal any flaws in the surface of the wood, and then, like almost all Egyptian statues including those of stone, it was painted in natural colours. The "Scribe," on the other hand, gives a strong impression of having been an individual portrait. This statue, incidentally, is not that of a secretary taking notes at the dictation of his master, as used to be thought, but also of a high official who, proud of his reading and writing knowledge, has had himself portrayed in the act of writing, a roll of papyrus on his lap. The thin face, with its prominent cheekbones, the sensitive lines of nose and chin, the modelling around the corners of the mouth are wonderfully executed. The figure wears no wig but has close-cropped hair; it is of painted limestone and is only 21 in. high.

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Plate 23a In a private tomb of about the same period we see the hunter's quarry, gazelles and antelopes, some seized and brought down by hunting dogs, others caught by the hunter's lasso. At the same time, the peaceful wild life of the desert is depicted; jackals and panthers copulating, a jerboa seeking its burrow, two hedgehogs one of which is emerging from its hole with a grasshopper in its mouth. Even the little plants and low bushes of the desert have not been forgotten.

Plate 22b From another tomb comes a picture of daily life, a herd of donkeys driven by herdsmen (only the stick of one of them is visible in the upper right-hand corner of our illustration) around a circular threshing floor, so that they may tread out the corn with their hooves, a task which apparently does not prevent them from snatching an occasional mouthful as they walk.

Plate 23b In another scene, two scribes, with their reserve reed pens behind their ears, their writing palettes at their side, squat in the shade of a hall whose roof is borne on slender columns imitating lotus flowers. They are taking down the names of a number of village elders who are in arrears with their tax payments, and who now crouch outside in the heat of the sun with downcast mien, dumbly awaiting the punishment they have incurred.

The wild life of the papyrus marshes, where the noblemen amuse themselves in catching birds among the thickets or watching their underlings engage in dangerous battles with the hippo-
Plate 24 potamus, is a favourite subject of the tomb reliefs. Our illustration shows a reed boat, on which four men are standing as they propel it with long poles. A fifth seizes a mongoose, the Egyptian
Plate 25 "ichneumon," by the tail just as it is creeping stealthily towards a bird's nest. The fearless mother bird attacks the robber with open beak, while the fledgelings in the nest keep up an anxious twitter. Other birds are sitting on their eggs, or have alighted on the blossoms of papyrus plants whose strong vertical stems make an effective background. The scene is completed below by a stretch of water in which fishes, hippopotami and crocodiles are going their various ways, and a huge hippo appears to be crushing a crocodile in its jaws.

So, scene after scene, it goes on—treasure after treasure from the infinite storehouse oft the artist's observation.

Occasionally also fresco paintings are found in the tombs of the Old Kingdom, for instance
Plate 22a a fine group, twice repeated, of three gaily feathered ducks and geese who strut proudly one behind the other, or hunt for food with bent neck and wide open beak among the plants and grasses at their feet.

The social revolution which overthrew the monarchy at the end of the Sixth Dynasty broke up the Old Kingdom, after nearly a thousand years of existence, into the many small provinces from which in prehistoric times the kingdoms of Upper and Lower Egypt had coalesced. Inroads of Asiatics into the Delta completed the confusion. Ruin and destruction followed; the prosperity of the land vanished with the central authority. The few material remains that we have of the ensuing two hundred years of anarchy show how the country had fallen into poverty and decay. Then came the rebirth, a period of new greatness for Egypt.

It must be admitted that the over-lifesize painted sandstone statue of King Mentuhotep, who, by his conquest of the North from the South, was the first to achieve the reunification of the land under one ruler, looks very different from that of Chephren of the Fourth Dynasty, who had gazed with such confidence and youthful strength from his throne towards the far horizon. Mentuhotep's arms are crossed on his breast, his head bears the heavy cumbersome crown of the newly-conquered kingdom of Lower Egypt; on his chin, clumsily rendered, is the false beard which was an integral part of the royal insignia. The whole is heavy and unwieldy, even if allowance be made for the exaggerated proportions of legs and feet shown in our photograph which are due to foreshortening. The grim determination expressed in every forceful line of his face gives an inkling of the ruthless energy which alone could have achieved the task of unification. We are now around the year 2160 B.C. Plate 26

Crude as were the first tentative essays of the Middle Kingdom artists, they rapidly recovered the old mastery and by 2000 B.C., the beginning of the Twelfth Dynasty, they were drawing new inspiration from the past and taking as their ideal a conception of beauty not far removed from that of the Old Kingdom. This is clearly expressed in the graceful, if perhaps somewhat academic, lines of the over-lifesize limestone statues of Sesostris I from his funerary temple. The bold, erect carriage of these figures is in marked contrast to that of Old Kingdom statues, and is a witness of that tension, that will power, that conscious mustering of strength which is characteristic of Middle Kingdom sculpture. Plate 27

The art of the Middle Kingdom reached its peak in the lifesize seated limestone statue of its greatest Pharaoh, Amenemhêt III, which by some miracle survived undamaged in the almost total ruins of his funerary monument. This building, the so-called "Labyrinth," was still standing when Herodotus saw and admired it. His dress is nothing more than the Old Kingdom loincloth and headdress, and an amulet worn round the neck on a string of precious beads. We observe the same delight as before in the young, well-proportioned figure and its broad shoulders. The hands lie open, palms down, on the knees. But from the proudly lifted head, the noble beardless face with its tightly-closed lips, the naive innocence of the Old Kingdom has disappeared. Plates 28, 29

There are other strangely different portraits showing this king as a sphinx, a lion's body with the Pharaoh's head. His face looks out from between the shaggy locks of the lion's mane, while around his eyes and in the space between mouth and chin lines of worry appear such as we never find in the portrait of any Old Kingdom monarch. It is as if the transfiguring mask of eternal youth had for an instant fallen to reveal the face of the man himself, a face furrowed with anxiety and grief. Plates 30, 31

A number of royal heads have survived from the end of the Middle Kingdom, which show a similar facial expression.

Powerful almost to the point of brutality is a head of Amenemhêt III in dark green slate, three quarters lifesize, wearing the crown of Upper Egypt. The prominent cheekbones and the defiant mouth reveal the determined character of the ageing Pharaoh. Plate 32

One of the greatest treasures of the Egyptian collection in the Metropolitan Museum of New York is the face of a statuette in brownish sandstone, otherwise destroyed, which is probably of Sesostris III. The expression of suffering in this face, with its heavy eyelids and the touchingly eloquent line of the thin lips, is almost tragically sad. Plate 33

The Middle Kingdom was followed by renewed disintegration; the country was split once more into its component districts, and then the Hyksos invaded Egypt from the northeast and for more than a hundred years ruled over the country. At last, after the expulsion of the foreigners in 1580 B.C., after the conquest of Nubia, Palestine and Syria and the reorganization of these countries as Egyptian provinces, Egypt recovered her prosperity. With the beginning of the New Kingdom, under the Pharaohs of the Eighteenth Dynasty, Egyptian art revived, but it was very different in character from the art of former days.

A negative comparison first: The majestic calm and robust, almost peasant strength of the Old Kingdom, as we saw it exemplified in the statue of Chephren, is no longer to be found; it belongs to the remote past and is never again so much as attempted. The characteristically individual and personal features that we have noticed in some royal portraiture of the later Middle Kingdom have also disappeared.

But there are positive features also. The new ideal in art is well exemplified by a kneeling statue in granite of Amenophis II, son of the great conqueror of the province of Syria. The body is youthful, as formerly, but its lines are softer and more rounded; the face has nobility, but here again the naive strength of the Old Kingdom and the conscious energy as well as the look of sadness and disillusionment of the Middle Kingdom are missing. The dress, no more than a kilt and kerchief, is still the same. But of the greatest significance for the religious feeling of this new age is the posture of the king, for he is kneeling and holds an offering-table which he brings as a servant to his god! The date of this statue is about 1450 B. C. Plate 34

Plate 35 One of the most mature works of art of this period is the limestone statue of a noblewoman, three quarters lifesize, of which only the upper part is preserved. The gentle face, framed by heavy hair, with its delicate features and its serious gaze is of unique beauty. A broad floral collar covers her shoulders, and her left hand tenderly clasps a bunch of lotus flowers.

One or two examples will suffice to show that the portrayal of animals, so skilfully executed by the Egyptian from the earliest period, was brought to the highest perfection in the New Kingdom. Here, for instance, sitting upright on a small shrine, is the maned baboon whose image in stone we met as early as the beginning of the First Dynasty, more than 1600 years before. This figure, carved about 1400 B. C., is the same ape, the sacred animal and incarnation of Thoth, the god of wisdom. He squats in the same position as the early figure, but instead of roughly indicating the form of the animal with bold chisel strokes, the Eighteenth Dynasty artist has carved every detail with loving care: the muzzle, eyes, hands and feet, and above all the elaborate detail of the mane. Before the animal sits cross-legged, with that graceful forward inclination of the head which is characteristic of the New Kingdom, the young slim figure of an official, his hair carefully Plate 37 curled. In the presence of his god, the patron of learning and letters, he writes on a papyrus scroll which is spread out on his knees. The group must once have stood as a votive offering in a temple.

Slightly later in date is one of the most enchanting little figures that ancient Egyptian art has produced. It is the ivory statuette of a young gazelle, delicately carved and painted, which, except for its horns, has survived for more than three thousand years undamaged. Green painted twigs on the base indicate the ground on which the shy animal is grazing. What purpose this little figurine may have served, we do not know. Plate 36

From the time of Amenophis II, *circa* 1400 B. C.—the king whose kneeling statue we have seen before—comes the lifesize, lifelike limestone figure of a cow, painted in natural colours. It is no ordinary cow but the sacred animal of the great Mother-Goddess Hathor, goddess of love, to whom this king erected a chapel on the western bank of the Nile, near Thebes. The goddess is shown at the moment she emerges from the papyrus thicket to show herself to mankind. Before her and protected by her head stands the young king, who again is shown in relief kneeling beneath the cow and drinking from her udders. A wonderful head whose large eyes combine in a most impressive way the qualities of both animal and deity. The face is so filled with life, it is little wonder that one startled fellah who assisted at the excavation of the chapel declared that when the first shaft of sunlight pierced the gloom and fell on the cow's face after so long a darkness, she had lowed aloud! Plates 38, 39

Relief sculpture and painting of the Eighteenth Dynasty are richly represented in many rock-tombs of the Theban Necropolis, some of them so remarkably preserved that their colour has hardly faded. The contrast between this New Kingdom art and that of the Old Kingdom, separated as they are in time by more than a thousand years, will be best understood if we compare examples of similar content from each period.

When the Old Kingdom artist depicted men of foreign race, he drew them with the same bodily outline and slim figure as he drew his fellow-countrymen; only some peculiarities of dress and hair-style tell that they are not Egyptians. There is for instance an Old Kingdom relief from the royal funerary temple of King Sahurê, showing several prisoners, on the left a man from the southern land of Punt, then a Libyan, then two Asiatics from the north. Bound together with ropes, two of them with fettered arms, they are being led before the king by a row of gods who were shown in the register above. Plate 40

In contrast to this, the artists of the New Kingdom, grown cosmopolitan in outlook and experience, took a delight in emphasizing just those physical characteristics which differentiate the nations. A particularly convincing example of this is a tomb relief of the Eighteenth Dynasty, depicting a group of negro slaves. We see them huddled together almost like animals, thickly-built, half-naked Africans with repulsive faces, thick lips, flat noses and angular skulls. Each is different from his fellows, and they all are sharply contrasted with the slim, elegant figures of the Egyptian servants and scribes, one of whom notes down the names of the prisoners while the other three herd them together with blows and shouts of abuse. Yet we realize that one of those negroes could take all four Egyptians by the throat and wring their necks! Plate 41

The technique of painting was better suited to the spirit of the New Kingdom which was more inclined towards momentary effects than that of earlier times which had preferred low relief. For purposes of comparison, I have placed a painting of Eighteenth Dynasty date showing the cultivation of a field, beside a painted relief of the Fifth Dynasty which deals with the same theme. In the first place, notice the characteristic Old Kingdom arrangement in clearly defined registers divided by horizontal lines. Above are two men guiding the ploughs which their oxen drag, and beside them walks another man who drives the beasts forward with an upraised stick. Further on, a cow is being milked. In the lower register, three men are hoeing the ground, while behind them a herdsman lures on a flock of sheep with a handful of grains. In spite of all movement we feel a peculiar tranquillity that pervades the scene. Plate 42

Plate 43 How different is the New Kingdom painting! In place of the rigid division into registers, there is a freely drawn rolling landscape in which the figures carry out their tasks. A winding path set with trees emphasizes this freedom. Here in the New Kingdom adequate expression is at last given to lively movement; the ploughman presses forward as he drives the ploughshare into the soil, the oxen lift their heads to bellow, the hoemen bend to their work. All this is in remarkable contrast to the corresponding scene interpreted by the Old Kingdom artist.

Four other examples from wall paintings of the Eighteenth Dynasty may be added. The first shows three girl musicians below a row of dishes, jugs and ointment vessels which are decked with flowers. One plucks the strings of a standing harp, her head bent over the instrument as her slim fingers draw out its melodies; another one plays the double flute, while between them the third, naked except for a narrow girdle round her hips, plays a lute and turns with a graceful gesture towards one of her companions. Plate 44

Plate 45 Another wall painting shows two young girls in close fitting linen garments, with garlands of flowers in their hair. On their heads are those curious lumps of fat which were intended gradually to melt and, trickling down, to keep the hair and skin of the wearer oiled and perfumed. They are seen before a delicate stand containing a large bouquet of lotus flowers. One of the girls carries a little golden bowl in her left hand; the other with delicate fingers holds out a costly necklace toward the owner of the tomb, whose legs are seen at the left of the illustration. They are followed by several musicians, of whom we see only a harpist. The youthful faces, with their slightly slanting eyes, the small plait of hair which hides the left ear of the second girl, the shapely breasts, and slender arms are all very charming and graceful.

Plate 46 Our next illustration is a group of mourners, men and women who bewail the death of their master as his coffin, shown in the upper register, is dragged on a wooden sledge to the tomb. The women's arms are outstretched, their upraised faces stream with tears, their slender bodies are clothed in long flowing garments as they meet the procession of men bearing the dead man's funerary equipment. The admirably composed group is a powerful expression of communal grief.

Plate 47 The last of my illustrations of Eighteenth Dynasty painting shows a hunt in the papyrus marshes—but a very different version from that of the Old Kingdom (cf. Plates 24 and 25).

Here, the tomb owner standing on his frail papyrus skiff appears twice. On the right, he raises his harpoon (not visible in the illustration) to spear fish; on the left, he is about to hurl a throwstick at the birds startled out of the papyrus thicket. His wife crouches down in the boat and holds firmly on to her husband's leg. A young daughter stands behind him, carrying in her hand a fledgeling which has fallen out of its nest, while his son holds ready another throwstick. Butterflies and dragonflies dart to and fro between the panic-stricken birds.

The Eighteenth Dynasty, and the New Kingdom as a whole, reached its apogee under King Amenophis III, a splendid ruler who enjoyed during his reign of thirty-five years' peace the fruits of his predecessors' military achievements. This Pharaoh and his queen-consort Tiy are admirably portrayed in relief.

Amenophis wears an elaborate wig consisting of countless locks, and on his forehead is a fillet around which, to ward off demons, the uraeus snake is coiled. A heavy double golden chain encircles his neck. Plate 48

The queen wears a high, complicated headdress; on her brow is a golden circlet surmounted by two sacred snakes, and at the back of her head a golden falcon spreads his protecting wings. Both portraits, with their delicate profiles, the gently-inclined heads, the rich and elaborate headdresses, are classic examples of ideal royalty as the New Kingdom conceived it. Plate 49

The immediate successor of these two rulers was Amenophis IV, the Pharaoh who first in the history of mankind broke with the old tradition of polytheism. Under him art, as well as religion, explored new paths. The king recognized only one god, the sun, which he worshipped under the name of Aton. He ordered the temples of all other gods and goddesses closed throughout Egypt, and dismissed their priests. Instead of depicting the sun-god in human form, or with a man's body and the head of a falcon, as had been the former custom, Amenophis had his deity portrayed as a simple disc, its rays ending in little hands which blessed the king and bestowed life and protection upon him.

We cannot enter here into the details of his persecution of the other gods, first and foremost of Amon of Thebes, the chief deity of the state. Suffice it to say that he laid aside his name Amenophis, with its association with the hated Amon, and as if by so doing he became reborn, he took for himself a new name, one which contained the name of his God Aton: Akhnaton. On a fresh site in Middle Egypt, the modern Tell-el-Amarna, he built for his family and the devotees of his teaching a new city Akhetaton, "the horizon of Aton," in which he lived for the rest of his life. In the ruins of this city, totally abandoned after his death, a wealth of sculpture has been found which shows clearly what remarkable changes in art took place under his inspiration.

Let us first look at a representation of the king and his consort accompanied by two little princesses. They are offering bouquets of flowers to the Aton, whose ray-hands gratefully hold the Egyptian sign for "life" to the nostrils of king and queen. At first sight the picture might be thought to be a caricature. But it is not so. When Akhnaton broke with the tradition of more than a millennium, he abandoned the lofty austere style of classical Egyptian art and introduced in its stead an imitation of nature which at first tended to exaggeration. He himself trained his artists in Plate 50 this new style, and gave instructions that they were to portray his own person in all the ungainliness which Nature had given his misshapen body: thick lips, hanging chin, long thin neck, skinny arms and legs, thick thighs and protruding stomach. In a considerable number of early portraits of Akhnaton created by the foremost artists of his time, the king is shown in this manner. Our limestone relief from the grave of one of the princesses who died in childhood may serve as an example.

But these early excesses were soon moderated, and a series of beautiful portraits resulted especially in sculpture in the round, of which particularly the specimens found in the ruins of a sculptor's house in the residence city Tell-el-Amarna have made a remarkable impression on the modern world for their curiously un-Egyptian beauty. These are mostly portraits of the king and queen, Plate 53 in various stages of completion. The most famous of all is the lifesize painted limestone bust of Queen Nefertiti, which has been one of the chief treasures of the Berlin Museum. This head was brought to light in December 1912 during the excavations of the Deutsche Orient-Gesellschaft.

Relief sculpture tells the same story. The overnaturalization, bordering on caricature, of the early Amarna period was soon abandoned and a number of fine works were produced of which Plate 51 a folding altar of painted limestone is an example. Again beneath the rays of the Aton, we see the royal couple playing with their children. The eldest of the little princesses is stretching up towards a piece of jewellery which her father holds aloft in his left hand, while with his right he supports himself lazily on his chair. The queen, seated opposite, is stroking the heads of two of the children; the second daughter, standing on her mother's knees, caresses her chin while the youngest cuddles in her lap.

When the first rush of modern enthusiasm for the "Amarna-art" had passed, it was realized that this very appreciation showed in itself that these sculptures, from the Egyptian point of view, represented a "degenerate art," and that at that time there was a real danger for the ancient, classic style to perish.

Perhaps one of the most alarming signs of this is seen in four charming gilded wooden figurines Plate 54 from the tomb of Akhnaton's son-in-law and successor, Tutankhamon, whose golden mask, set with lapis lazuli and other semi-precious stones, has been preserved intact. These little figures represent the four guardian goddesses who stood around the shrine which contained the entrails Plate 52 of the king. One of them is shown here. Can these really still be Egyptian figures, can they be Egyptian goddesses? If any law was fundamental to the artistic tradition, it was the law of frontality: no figure sculptured in the round might do otherwise than face directly forwards. Yet these little rococo figures—we can scarcely believe our eyes—turn their heads coquettishly to one side as if they were mockingly flouting all the canons of the classical tradition!

Egyptian art did not perish, any more than did the Egyptian Empire which under the *laissez-faire* policy of the religious fanatic Akhnaton had seemed in similar peril. The provinces in Palestine and Syria did indeed rise in revolt, but Akhnaton's successors managed to win them back, and with the memory of the heretic king, "that criminal of Akhetaton," perished also the memory of those bypaths along which the art of his age had gone astray. The second half of the New

Kingdom, the period of the Nineteenth and Twentieth Dynasties, from 1350 to 1090 B.C., follows directly, both politically and artistically, the reign of Akhnaton's predecessors.

This period of the Later New Kingdom is characterized by the growing influence of the priestly class, and especially of the priesthood of Amon, the god of Thebes. Since the overthrow of the Aton, Amon had again become the chief national deity and "King of the Gods." At the same time the age saw an ever increasing growth of piety, expressed outwardly in the multiplication of pompous festivals of the various cults, and also manifested in an increase of personal devotion. Another characteristic of this age is the influx of foreign blood, above all from the provinces of Syria and Palestine. Under these influences Egyptian culture became more and more effeminate, and at the same time more pretentious and more luxurious, so that in place of the "men" and "women" of the Old Kingdom we find ourselves involuntarily referring to the "ladies" and "gentlemen" of the New Kingdom.

The over-lifesize granite statue in the Turin Museum of the enthroned King Ramesses II shows a return to the ideals of the earlier Eighteenth Dynasty. The features are noble and youthful, the figure slim and well-knit. The king's dress, however, betrays the late date of the statue. No longer is the breast bare and the skirt a mere loincloth such as the statue of Amenophis II still wore (Plate 34). Instead, the king wears a long close-fitting robe which hangs in countless folds—a robe, one would think, for a woman rather than a man. His feet are no longer bare, but shod in sandals. In his right hand he holds a sceptre, the token of kingship, and on his head is the modish headdress worn by the kings of the New Kingdom. There the Pharaoh sits on his throne gazing down in meditation, his head bent slightly forward, a royal figure still, yet between him and his powerful, self-confident ancestor of the Old Kingdom there lies a world of difference (cf. Plates 8 and 9). Plate 55

The relief sculptures of this period often have a similar elegance, for instance those of the splendid temple which Sethos I, the father of Ramesses II, built for Osiris, god of the dead. These beautiful reliefs are so well preserved that in part their colour is still fresh.

Two examples are given here. The first shows the figure of the young king in a close-fitting cap crowning the God Atum with the high double crown of Upper and Lower Egypt in a gesture at once graceful and reverent. The other shows him as a child on the lap of the Mother-Goddess Hathor, who caresses him affectionately under the chin; his feet rest on a richly-decorated footstool. Plate 56 Plate 57

Wall paintings on stucco, which in the Nineteenth and Twentieth Dynasties have as a rule replaced the earlier painted reliefs, show the same charm and delicacy, the same tender beauty. The long garments and elaborately dressed wigs of the nobles in these tomb paintings are witness to a love of luxury and display.

In a bower whose foliage forms a background to the painting, we see a nobleman seated, with two ladies. All three heads are bent slightly forward; the owner of the tomb wears a costly diadem, the ladies garlands of flowers, and all have on their wigs the cone of perfumed grease which I have mentioned before. Over the women a falcon hovers with outspread wings. A goddess stands be- Plate 58 fore them pouring out into the cups they hold to their lips, the cool water which the dead desire to drink. She also holds out to them a small tray piled high with delicacies of all sorts, and towards this the owner of the tomb makes an elegant gesture with the long delicate fingers of his left hand. Directly in front of the goddess we see the souls of the man and his wife in the form of birds with human heads and arms, drinking from a T-shaped pool. In the lower register are two richly decked boats, between representations of the dead couple praying to Osiris (left) and Anubis (right).

Plate 59a In another wall painting, a large offering-table is piled high with food and flowers. To the left of it must be imagined a statue of the deified King Tuthmosis I. Three figures are approaching from the right, with reverent step and hands upraised in prayer. The first man wears over his long pleated linen robe a fine panther skin, the distinguishing dress of a priest. Over his breast and shoulders hangs a broad necklace of many colours; in his left hand he carries an incense bowl. He is followed by two ladies, equally richly decked, with wreaths of flowers in their hair, their long black wigs hanging down over their shoulders. The first one carries in her left hand a large bundle of papyrus blossoms, a sistrum and three geese which she grasps firmly by their wings. Over her arm is hung a curious floral wreath, imitating the Egyptian hieroglyphic sign for "life." The second lady carries only a sistrum, the rattle-like musical instrument used by women in their temple services. Her daughter walks beside her, a little girl with the slender limbs of childhood, shouldering a bunch of flowers. Her head is shaven except for two broad tresses of hair which hang from either temple in a number of little plaits. Charming as it all is, we feel there is something lacking. To be sure, there is delicacy of feeling and an intimate winsome beauty which at times shows great refinement, yet—the old vigour is gone, the strength and simplicity have departed. After studying such witnesses of a refined metropolitan society portraying so much tender elegance and delicate charm, we are taken aback with surprise to confront again the sober dignity and restraint of an
Plate 59b Old Kingdom relief showing a nobleman of the Fifth Dynasty. Notice his muscular arms and legs, his almost naked body. His wife crouches beside him and his little naked son grasps his father's stick with one hand and carries in the other a hoopoe that has been caught for him in the marshes.

One thousand three hundred years or thereabouts separate these two tomb scenes, and the different worlds that have produced them.

Egyptian art has now run its course. We have seen how during its long history it reached three peaks of achievement, in the Fourth and Fifth Dynasties, in the Twelfth Dynasty and in the Eighteenth. Now it is flagging, its end is near. The New Kingdom came to a conclusion with the end of the Twentieth Dynasty. Its last rulers, under whom art languished, were kings in little more than name. They were controlled by allpowerful priests of Amon, until one of these priests dethroned the last of the Ramessides and assumed the kingship himself. Disaster and chaos followed; the kingdom was once more divided, and Nubia as well as the Syro-Palestinian province broke free of Egyptian control.

Few works of art have survived from the epoch of the Twenty-second to Twenty-fourth Dynasties. The kings of the Twenty-fifth came from the south to conquer Egypt, and for the first time negroes sat upon the throne of the Pharaohs. During this period Ashurbanipal invaded the Delta and conquered Memphis. For a short time Egypt became a province of the Assyrian Empire.

Then, however, came a revival. The country was liberated from her conquerors, and once more united, this time from the north under the leadership of the princes of Sais, a city in the western Delta. From 633 to 525 B. C. these "Saites" ruled as Pharaohs of the Twenty-sixth Dynasty. They restored prosperity to Egypt and even managed for a time to win back lost territories in Palestine and Syria. Egyptian art enjoyed its last revival. The artists acquired an astonishing mastery over the hardest stones and once more produced works of great although perhaps somewhat cold beauty.

Plate 60

There was no new blossoming of Egyptian art, but rather a kind of afterglow, a remembrance of past beauty. Men took as their models not only in the external forms of state and society but also in art the classical forms of an age that had vanished long ago. They endeavoured, by accomplished technique and outward perfection of finish, to compensate for the inner emptiness of the copy. To the art of this late period belongs the lifesize, now headless statue of a kneeling man, a type which had evolved in the New Kingdom. The statue is that of an official who was "overseer of all building works" in the residence city of Sais, during the reign of Amasis, last of the Saite kings. The long carefully-inscribed text on this statue makes it quite clear that he was a pious man. But this can also be seen from the way in which he had himself portrayed. He kneels behind a shrine containing a figure of the God Osiris, which he holds before him. Both statue and shrine are carved from the same block of stone. We notice the academic perfection of finish and the somewhat cold glitter of the carefully polished surface of this hard, basalt-like stone.

Plate 61

A similar impression is obtained from a somewhat later schist statue of the Goddess Hathor, who is shown as a cow wearing a tall crown and sheltering a high Egyptian official beneath her head. Here again is technical perfection coupled with an impression of coldness and emptiness, an impression which can fully be realized only by comparing the figure with the almost identical representation of the early Eighteenth Dynasty (cf. Plates 38 and 39). Only thus can we comprehend how completely the later sculptors failed in their perception of living forms which the earlier artists had mastered eight hundred years before.

Plate 62

At this point the art of Ancient Egypt really comes to an end. The period of Persian domination, from 525 to 332 B. C., has left us scarcely a single Egyptian work of art. There was no appreciable artistic activity until the Ptolemaic period. Yet the lifesize torso of Hathor in human form as the mother-goddess, goddess of love and protectress of women, can hardly be regarded as a purely Egyptian work of art. Over the graceful folds of her dress she wears a heavy un-Egyptian looking cloak with a fringed border. Her left hand seems to hold three flowers, while her right arm hangs limply by her side. I have no doubt that the artist to whom we owe this important work was an

Egyptian, but I am equally certain that his inspiration was not solely drawn from the tradition of his own country. Although the underlying feeling of the work is Egyptian, the way in which the drapery of the garments is treated, is a clear indication that he was not unfamiliar with the work of Greek sculptors and that his sense of beauty had in some measure been influenced by them. The date of this statue is about 50 B. C.

Plate 63 There is another torso, some two and a half thousand years earlier, with which, by way of contrast, it may be compared. This statue of a noblewoman of the Old Kingdom is in the Museum of Worcester, Massachusetts. The figure, carved in fine limestone, is slightly larger than lifesize and once formed part of a group. Her right arm was originally around her husband's shoulder. The hand of the left arm that hangs by her side, is curiously archaic in its rendering. Her pose, familiar to us since predynastic times (cf. Plate 3), is in every respect similar to that of the Ptolemaic goddess. Yet how great is the span of Egyptian history that separates them! The execution of the Worcester statue, in the simplicity of its thin linen garment, is admirable; the chaste, aloof beauty and purity of its line defies description.

The mixed Graeco-Egyptian style which Goethe came to know in Rome is represented in this selection by the statue of a late Ptolemy in the Cairo Museum. Plate 64 Here is the usual naked torso of an Egyptian Pharaoh in his royal headdress, the torso with which we are now familiar—but the features, especially the chin and curved line of the nose, are completely un-Egyptian. We see the king's curled locks beneath the band of his headdress as if in scornful protest against the enforced confinement of an imperial head within the stiff folds of an archaic and alien headdress.

We have followed Egyptian art in this rapid survey through three and a half millennia, from about 3500 to about 50 B. C., and have come back to our starting point.

When in 1805 A. D. Goethe published his treatise on Winckelmann, he said of the Egyptian works of art which in his youth he had studied with the guidance of Winckelmann's *History of Ancient Art:* "Still, works of the Egyptian style are to be divided into three classes, namely the truly Egyptian style, and Greek and Roman imitations of it. The criteria, however, by which earlier and later examples of the first class [that is, the truly Egyptian style] can be distinguished have yet to be discovered."

The selection of masterpieces of Egyptian art which here have been placed before the reader serve to show that in the 140 years since Goethe's words Egyptologists have taken them to heart, and that their labour has not been in vain.

POSTSCRIPT

The text of this book is based on a lecture which I gave on November 15th 1946 in the old lecture-hall of the University of Heidelberg and which was published later in the same year by the Springer Verlag, Heidelberg, as one of the series of professorial dissertations of that University.

The lecture was repeated, with some modifications, on January 23rd 1947 in the archaeological lecture theatre of the University of Zurich and on the following day, on the invitation of the student body of the University of Basle, in the lecture room of the Basle Museum. This was during a period of several weeks in which a number of Heidelberg professors enjoyed the hospitality of the University of Zurich.

I hope that the present publication may serve as a reminder of those pleasant days, and as a token of the spiritual ties between the Swiss and German *universitas literarum* which, after long interruption, were then renewed and confirmed.

My special thanks are due to my friend John D. Cooney, Curator of the Egyptian Collection of the Brooklyn Museum, for permission to publish for the first time the objects illustrated on Plates 2 and 19, and to the authorities of the Egyptian Department of the Metropolitan Museum in New York, through whose cooperation I was able to obtain the first reproduction in colour to be made of the object which forms the frontispiece of this book.

Hermann Ranke

Photographs:

Staatliche Museen (Egyptian Department), Berlin: Nos. 7a, 7b, 40, 53.
Museum of Fine Arts, Boston, Mass.: Nos. 10, 11.
Brooklyn Museum, Brooklyn, N.Y.: Nos. 2, 19.
Lehnert & Landrock, Cairo: Nos. 5a, 5b, 17, 18, 23a, 23b, 24, 25, 42, 43, 46, 47, 54, 57, 58, 59a.
Fratelli Alinari, Florence: No. 35.
Ny Carlsberg-Glyptotek, Copenhagen: No. 32.
Rijks-Museum van Oudheden, Leiden: No. 22b
Photo Marburg: Nos. 16, 26, 37, 48.
Münchner Verlag und Graphische Kunstanstalten GmbH., Munich: Nos. 8, 13, 55, 61, 64.
Francis G. Mayer, New York: Frontispiece.
Metropolitan Museum of Art, New York: Nos. 33, 36, 52.
Ashmolean Museum, Oxford: No. 1.
A. Giraudon, Paris: Nos. 6, 14, 15.
University Museum, Philadelphia, Pa.: Nos. 60, 62.
Worcester Art Museum, Worcester, Mass.: No. 63.

NOTES ON THE ILLUSTRATIONS

Frontispiece: *Funerary Repast*

Painting on linen. Early Nineteenth Dynasty. From the mummy-cloth of a man named Hori, found in his tomb near Deir el Medina. Height *ca.* 10 in., upper width $9^{1}/_{2}$ in., lower width 11 in.

New York, Metropolitan Museum

1 *Statue of Min of Coptos, God of Fertility*

Limestone. Predynastic. One of three statues found by the English archaeologist Sir Flinders Petrie in 1894 during his excavations at Coptos in Upper Egypt. One is in the Cairo Museum and two are in the Ashmolean Museum in Oxford. It is still far from clear how these giant statues were erected at a time when, so far as we know, temples were still quite small and simple structures. The round depressions on the surface of the stone are cavities where fossil shells have been. Height *ca.* $6^{1}/_{2}$ ft. *Oxford, Ashmolean Museum*

2 *Figurines of Women*

Pottery. From predynastic graves. Height $10^{1}/_{2}$ and $13^{1}/_{2}$ in. *Brooklyn, N. Y., Brooklyn Museum*

3 *Statuette of a Woman*

Ivory. From a predynastic grave. Provenance and present whereabouts unknown. The figure was formerly in the MacGregor Collection in Tamworth, England.

4 *Lion-Hunt Palette*

Ceremonial palette carved in relief on one side. Slate. Predynastic. Probably from a temple in Lower Egypt, but since it was purchased, the exact provenance is unknown. The palette was broken in two; one half is now in the Louvre, the other in the British Museum. Length of the complete palette *ca.* 16 in.

Paris, Musée du Louvre and London, British Museum

5a, b *Narmer Palette*

Ceremonial palette carved on both sides in low relief. Slate. Beginning of First Dynasty. Found by James E. Quibell in 1898 in the ruins of Hierakonpolis, the early capital of Upper Egypt. Height *ca.* 25 in.

Cairo, Cairo Museum

6 *Tomb Stela of a King,*
the so-called "Roi Serpent"

Limestone. First Dynasty. Found by Sir Flinders Petrie in the ruins of the Royal Tombs at Abydos in the winter of 1895/96. Height 8 ft. 4 in., width 2 ft. 2 in.

Paris, Musée du Louvre

7a, b *Figure of a Baboon,*
with the Name of King Narmer

Alabaster. Early First Dynasty. Probably from the temple at Hermopolis of the god of wisdom, Thoth, whose sacred animal, the baboon, was worshipped there. Bought. Height 20 in.

Berlin, Staatliche Museen

8 *Head of the Statue of Chephren*

See Plate 9

9 *King Chephren with the Falcon*

Dark-grey diorite. Fourth Dynasty. From Chephren's mortuary temple at Gizeh. On the side of the throne is a symbolic representation of the union of Upper and Lower Egypt. Found by Auguste Mariette. Height *ca.* $5^{1}/_{2}$ ft. *Cairo, Cairo Museum*

10 *Bust of a Prince*

Son of King Mycerinus. Limestone. Fourth Dynasty. From the prince's tomb in the eastern cemetery at Gizeh. The stone was plastered over and the fine detail of the surface modelled in the plaster. The ears, which were entirely of plaster, are missing. Found by the American Egyptologist George Reisner in 1925. Height 22 in. *Boston, Mass., Museum of Fine Arts*

11 *Bust of a Prince*

Side-view. See Plate 10

12 *The Sheikh al Beled or "Mayor of the Village"*

An Egyptian nobleman named Ka-Aper. Carved in wood, with inlaid eyes. Fifth Dynasty. From the tomb of Ka-Aper at Saqqara. The legs have been partly restored. Found by Auguste Mariette in 1860. Height *ca.* 4 ft. *Cairo, Cairo Museum*

13 *Head of the Sheikh al Beled*

See Plate 12

14 *The "Louvre Scribe"*

Side-view. See Plate 15

15 *The "Louvre Scribe"*

An Egyptian nobleman, portrayed in the act of writing. Painted limestone. Fifth Dynasty. From his tomb at Saqqara. Found by Auguste Mariette in 1851. Height 21 in. *Paris, Musée du Louvre*

16 *Head of the Statue of Ranofer*

See Plate 17

17 *Ranofer*

Painted limestone. Fifth Dynasty. From the tomb of Ranofer, an Egyptian nobleman, at Saqqara. Found by Auguste Mariette in 1860. Height *ca.* 6 ft. *Cairo, Cairo Museum*

18 *King Mycerinus*
between Hathor and a Nome Goddess

Greenish-grey schist. Fourth Dynasty. From the portal building of the king's funerary monument at Gizeh. Found by George Reisner in 1908. Height *ca.* 33 in. *Cairo, Cairo Museum*

19 *King Phiops I*

Alabaster statuette. Sixth Dynasty. Bought, provenance unknown. The falcon had broken away from the figure, but was later discovered separately and reunited with the statuette. Height 10$^1/_2$ in. *Brooklyn, N. Y., Brooklyn Museum*

20 *Hesi-Rê*

Wooden panel carved in relief. Third Dynasty. From the tomb of a nobleman Hesi-Rê at Saqqara. The hieroglyphic text gives his name and titles. Found by James E. Quibell in 1910. Height of panel 3 ft. 9 in. *Cairo, Cairo Museum*

21 *King Sahurê shooting with the Bow*

Limestone relief. Fifth Dynasty. From the mortuary temple of Sahurê, second king of the Fifth Dynasty, at Abusir. The inlaid eye, which must have been of some semi-precious stone, was removed in antiquity. Height *ca.* 5 ft. *Berlin, Staatliche Museen*

22a *Grazing Ducks and Geese*

Painting on stucco. Fourth Dynasty. From the tomb of Neferma't at Medum. Found by Auguste Mariette. *Cairo, Cairo Museum*

22b *Donkeys threshing Grain*

Limestone relief. Fifth Dynasty. From the wall of a tomb. Provenance unknown. Width 17$^1/_2$ in. *Leiden, Rijksmuseum van Oudheden*

23a *Hunting and Wild Life in the Desert*

Limestone relief. Fifth Dynasty. From the tomb of Ptahhotep, a high official, at Saqqara. Found by Auguste Mariette. *Saqqara*

23b *Scribes and Village Elders*
at the Collection of Taxes

Limestone relief. Sixth Dynasty. From the tomb of Mereruka, a high official, at Saqqara. *Saqqara*

24 *Reed Skiff in the Papyrus Marshes*

Limestone relief. Sixth Dynasty. From the tomb of Mereruka at Saqqara. *Saqqara*

25 *Wild Life in the Papyrus Marshes*

Limestone relief. Sixth Dynasty. From the tomb of Mereruka at Saqqara. The reliefs shown in Plates 24 and 25 together form a single scene. *Saqqara*

26 *King Mentuhotep III*

Painted sandstone. Eleventh Dynasty. From the funerary temple of Mentuhotep, the first Pharaoh of the Middle Kingdom, at Deir-al-Bahari. The statue was found in a deep rock-cut shaft underneath the temple and was swathed in linen wrappings. Found by Howard Carter in 1900. Height *ca.* 6 ft. *Cairo, Cairo Museum*

27 *King Sesostris I*

White limestone. Twelfth Dynasty. From the mortuary temple of Sesostris I, the second king of the Twelfth Dynasty, at Lisht. Found by Victor Gautier and Gustave Jéquier in 1894. Height $6^{1}/_{2}$ ft.
Cairo, Cairo Museum

28 *King Amenemhêt III*

Yellow limestone. Twelfth Dynasty. From his mortuary temple at Hawara in the Fayum. Found during the construction of a canal in 1895. Height 5 ft. 4 in.
Cairo, Cairo Museum

29 *Head of the Statue of Amenemhêt III*

See Plate 28

30 *Forequarters of the Statue of Amenemhêt III as a Sphinx*

See Plate 31. The hieroglyphic inscriptions were added by Merneptah, a Pharaoh of the Nineteenth Dynasty, who usurped the statue.

31 *King Amenemhêt III as a Sphinx*

Black granite. Twelfth Dynasty. Found in a temple in Tanis, a city in the Delta. For the inscription, see note on Plate 30. *Cairo, Cairo Museum*

32 *Head of the Statue of a King, probably Amenemhêt III*

Dark green slate. Middle Kingdom. Provenance unknown. Height 19 in.
Copenhagen, Ny Carlsberg Glyptotek

33 *Face of a royal Statuette, probably of Sesostris III*

Brown sandstone. Middle Kingdom. Provenance unknown. Height $6^{1}/_{4}$ in.
New York, Metropolitan Museum

34 *King Amenophis II*

Grey granite. Eighteenth Dynasty. Found in 1904 in the so-called "cache" of statues in the temple of Karnak. The king is shown kneeling before his god, to whom he presents an offering-table. Height *ca.* 4 ft.
Cairo, Cairo Museum

35 *Upper Part of the Statue of a Noblewoman*

Limestone. Eighteenth Dynasty. Provenance unknown. Height 20 in. *Florence, Museo Archeologico*

36 *Gazelle*

Statuette of painted ivory. Eighteenth Dynasty. Provenance unknown. Height $4^{1}/_{2}$ in.
New York, Metropolitan Museum

37 *Scribe seated before the Ape of Thoth*

Black stone, set into a wooden base. Eighteenth Dynasty. A young scribe sits before Thoth, the god of wisdom, who is portrayed in his baboon form. Provenance not exactly known. Probably from the temple of Thoth at Hermopolis. Bought. Length 5 in.
Berlin, Staatliche Museen

38 *Goddess Hathor in Form of Cow*

Painted limestone. Eighteenth Dynasty. From the shrine of Hathor at Deir-al-Bahari. In front of her stands King Amenophis II, who is again shown in relief beneath the cow, drinking from her udders. The head and shoulders are framed by papyrus plants from which she is emerging. Found by E. Naville in 1906. Approximately lifesize. *Cairo, Cairo Museum*

39 *Head of the Hathor-Cow*

See Plate 38

40 *Prisoners*

Limestone relief. Fifth Dynasty. From the portal building of the mortuary temple of King Sahurê at Abusir. Found by the Deutsche Orient-Gesellschaft in 1907/08. Height 12 in. *Berlin, Staatliche Museen*

41 *Negro Slaves with Egyptian Overseers*

Limestone relief. Eighteenth Dynasty. Probably from the tomb at Memphis of the general Haremhab, commander-in-chief of the Egyptian army in the time of Akhnaton. Width 2 ft. 8 in. *Bologna, Museo Civico*

42 *Scenes of agricultural Life*

Painted limestone relief. Fifth Dynasty. From the tomb of Ti, a high official, at Saqqara. *Saqqara*

43 *Scenes of agricultural Life*

Painting on stucco. Eighteenth Dynasty. From the tomb of an official named Nakht. *Thebes, Tomb 52*

44 *Three Girl Musicians*

Painting on stucco. Eighteenth Dynasty. From the tomb of Nakht (cf. Plate 43). *Thebes, Tomb 52*

45 *Two Girls*

Painting on stucco. Eighteenth Dynasty. *Thebes, Tomb 38*

46 *Funeral Procession, with mourning Women*

Painting on stucco. Eighteenth Dynasty. From the wall of the tomb of Ramose, Vezir under King Akhnaton. *Thebes, Tomb 55*

47 *Hunting Birds with the Throwstick,*
and spearing Fish

Painting on stucco. Eighteenth Dynasty. From the tomb of Nakht (cf. Plates 43 and 44). In the centre of the picture, in a pool of water drawn as if it were higher than the level stream, two fishes are shown which have been speared by the tomb owner. *Thebes, Tomb 52*

48 *Head of King Amenophis III*

Limestone relief. Eighteenth Dynasty. Provenance doubtful, probably from the tomb of Khaemhêt at Thebes. Height *ca.* 12 in. *Berlin, Staatliche Museen*

49 *Head of Queen Tiy*

Wife of Amenophis III. Limestone relief. Eighteenth Dynasty. From the tomb of Userhêt at Thebes, Tomb 47. *Brussels, Musée du Cinquantenaire*

50 *King Akhnaton offering to the Sun*

Limestone relief. Eighteenth Dynasty. From the tomb of a daughter of Akhnaton at Tell-el-Amarna. Height 20 in. *Cairo, Cairo Museum*

51 *King Akhnaton and his Family*

Folding altar of limestone, carved in relief and painted. Eighteenth Dynasty. The scene within the projecting frame, showing Akhnaton with his wife and children under the rays of the Aton, could be hidden by folding doors. The grooves into which the hinges of these little doors fitted are visible in the foreground. Height 17 in. *Cairo, Cairo Museum*

52 *The Goddess Selkis*

Statuette of gilded wood. End of the Eighteenth Dynasty. From the tomb of King Tutankhamon. The goddess carries on her head the figure of her sacred animal, the scorpion. Height 35 in. *Cairo, Cairo Museum*

53 *Bust of Queen Nefertiti*

Consort of Akhnaton. Painted limestone. Eighteenth Dynasty. Found by the Deutsche Orient-Gesellschaft in the winter of 1912, in Tell- el-Amarna. Height 23 in.
Berlin, Staatliche Museen

54 *Mask of King Tutankhamon*

Gold inlaid with lapis lazuli and other semi-precious stones. From the tomb of Tutankhamon. Eighteenth Dynasty. The mask lay over the king's face in his innermost coffin, which was wrought in pure gold and encased in several less costly outer coffins. On the forehead are the uraeus and the vulture's head of the royal diadem, symbols of the two guardian goddesses of Lower and Upper Egypt. *Cairo, Cairo Museum*

55 *King Ramesses II*

Black granite. Nineteenth Dynasty. From the temple of Amon at Karnak. In front of the throne-base his queen is shown on a much smaller scale. Height 6 ft. 4 in. *Turin, Museo di Antichità*

56 *King Sethos I crowning the God Atum*

Limestone relief. Nineteenth Dynasty. From the temple of Osiris at Abydos. The god holds in his hand two hieroglyphic symbols, signifying long life and good fortune. *Abydos, Temple of Sethos I*

57 *King Sethos I as a Child on the Lap of the Mother-Goddess Hathor*

Limestone relief. Nineteenth Dynasty. From the temple of Osiris at Abydos (cf. Plate 56). The goddess wears a triple headdress: first a vulture-hood, then a row of uraeus snakes, and above them a pair of cow's horns with the sun-disc between them (cf. Plate 18).
Abydos, Temple of Sethos I

58 *Man sitting under a Sycamore Tree with two Women, and receiving Food from a Goddess*

Painting on stucco. Nineteenth Dynasty. From a tomb at Thebes. In the lower register of the picture the tomb-owner is shown worshipping Osiris (left) and Anubis (right). In the centre are two richly-furnished funerary boats. *Thebes, Tomb 51*

59a *Man and two Women making Offerings*

Painting on stucco. Nineteenth Dynasty. From the wall of a tomb at Thebes (cf. Plate 58).
Thebes, Tomb 51

59b *Ti with his Wife and Son*

Limestone relief. Fifth Dynasty. From the tomb of Ti at Saqqara (cf. Plate 42). *Saqqara*

60 *Official with a Shrine of Osiris*

Basalt. End of the Twenty-sixth Dynasty. Probably from the temple of Neith at Sais. Bought. Height 23 1/2 in. *Philadelphia, University Museum*

61 *Goddess Hathor in Form of Cow*

Statuette in green stone. Thirtieth Dynasty. Found at Saqqara in the tomb of an official; he is depicted standing in front of the goddess, who gives him her protection. Height *ca.* 3 ft. *Cairo, Cairo Museum*

62 *The Goddess Hathor*

Granite torso. Late Ptolemaic. Probably from the temple of Hathor at Dendera. Bought. Height 4 ft. 3 in.
Philadelphia, University Museum

63 *A Noblewoman*

Torso in limestone. Old Kingdom. Bought, provenance unknown. The figure was one of a group, the rest of which is lost. Height 4 ft. 7 in.
Worcester, Mass., Worcester Art Museum

64 *Upper Part of the Statue of a Ptolemaic King*

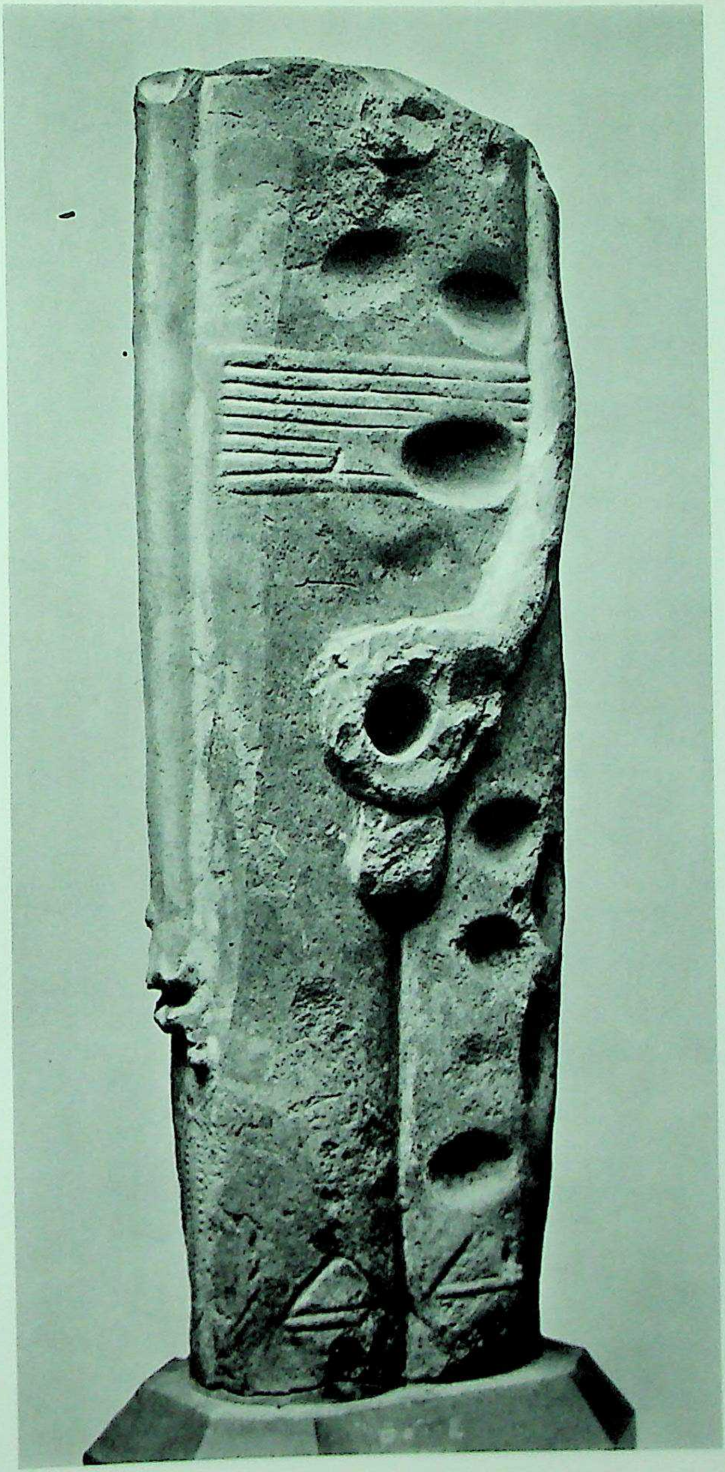
Granite. Late Ptolemaic. From Karnak. Height of the whole statue 8 ft. 9 in. *Cairo, Cairo Museum*

CHRONOLOGICAL TABLE OF EGYPTIAN HISTORY

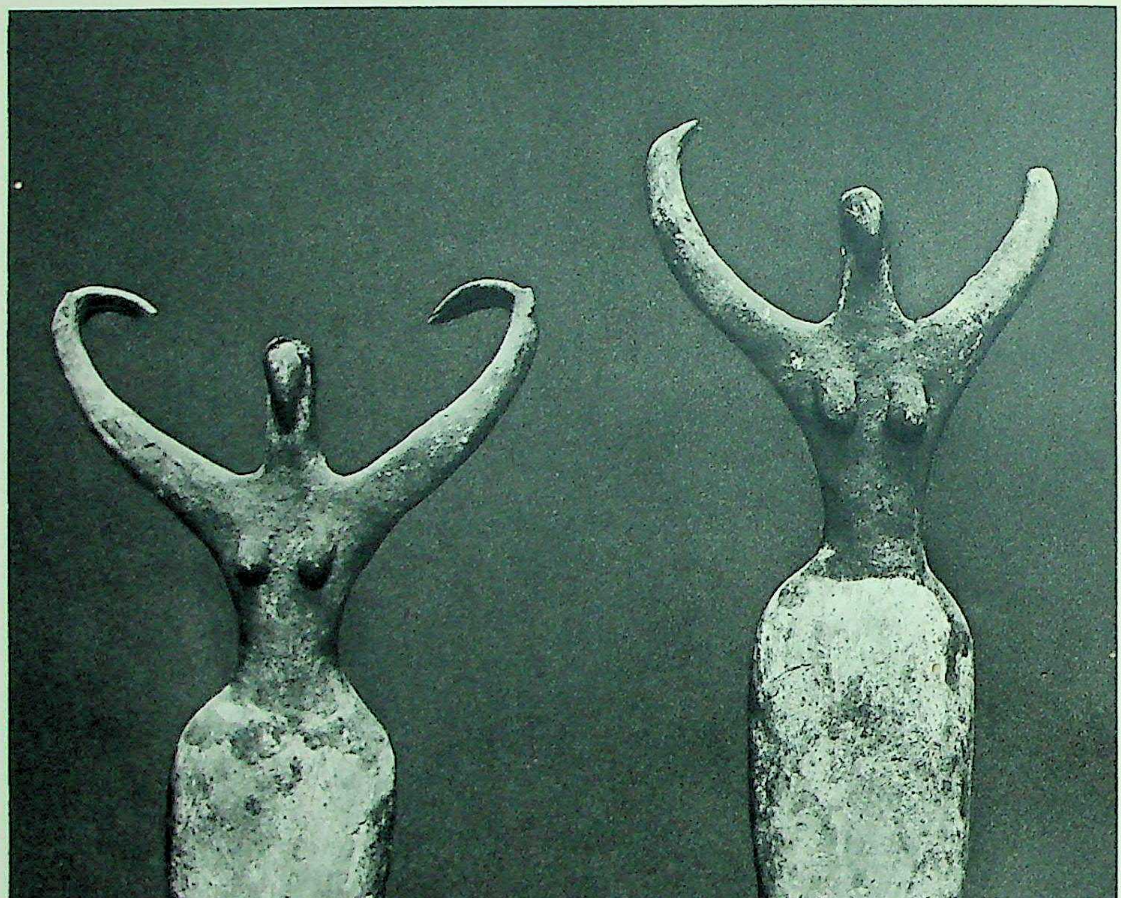
Predynastic Period		before 3000 B. C.
Old Kingdom	Archaic Time, 1st and 2nd Dynasties	circa 3000–2800
	Pyramid Time, 3rd to 6th Dynasties	circa 2800–2300
First Intermediate Period	7th to 10th Dynasties	circa 2300–2160
Middle Kingdom	11th to 13th Dynasties	2160 to circa 1750
Second Intermediate Period	Hyksos Period, 14th to 17th Dynasties	circa 1750–1580
New Kingdom	18th to 20th Dynasties	1580–1090
Third Intermediate Period	21st to 25th Dynasties	1090–663
Saite Kingdom	26th Dynasty	663–525
Persian Period	27th to 30th Dynasties	525–332
Hellenistic Period	Alexander and the Ptolemies	332–30
Roman Period	Roman Emperors	30 B. C. to 640 A. D.

In 640 A. D. Egypt was conquered by the Arabs

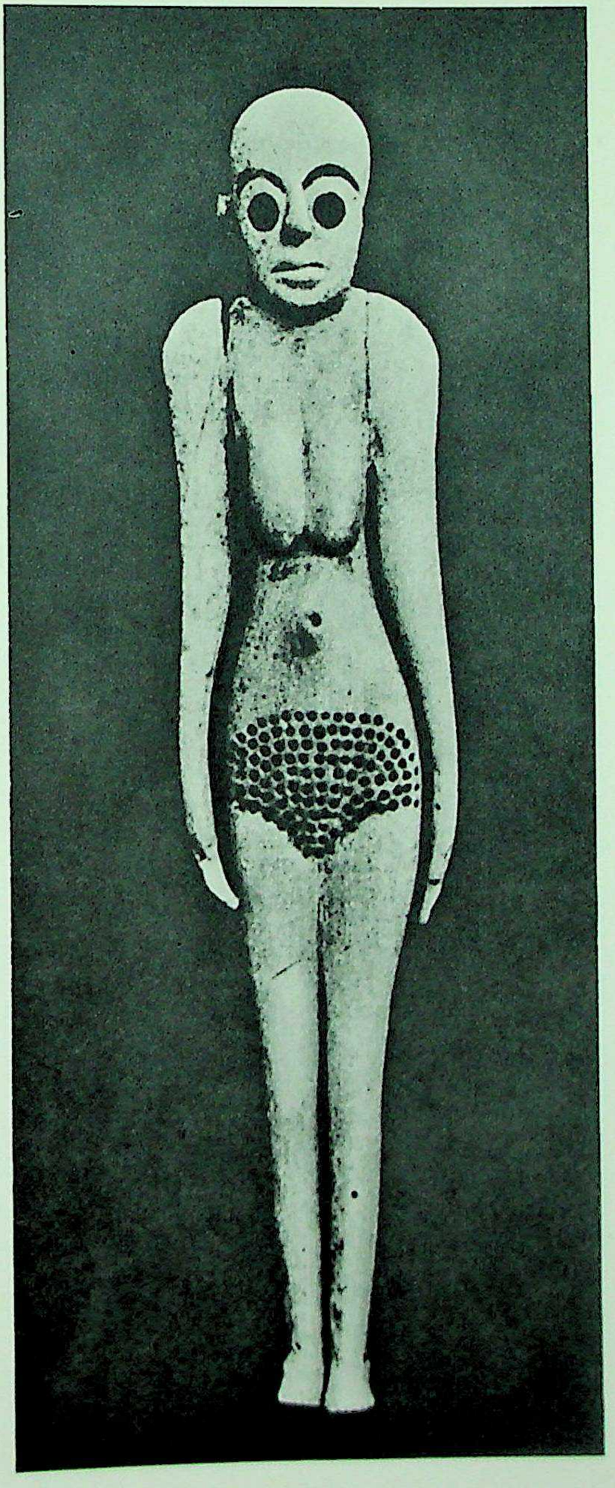
PLATES



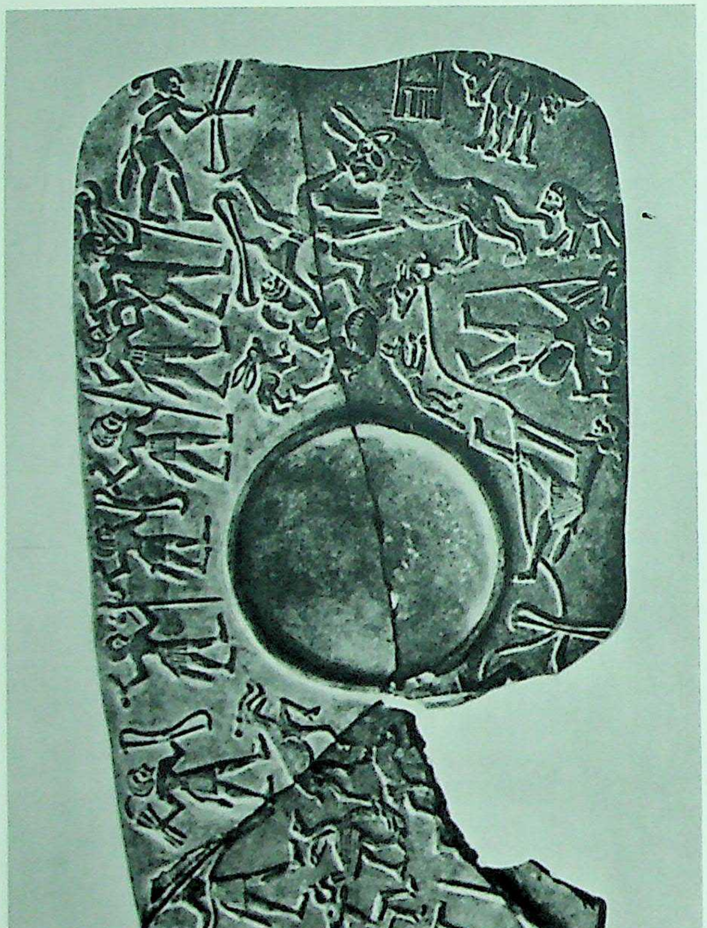
1. Statue of Min, God of Fertility. Predynastic.



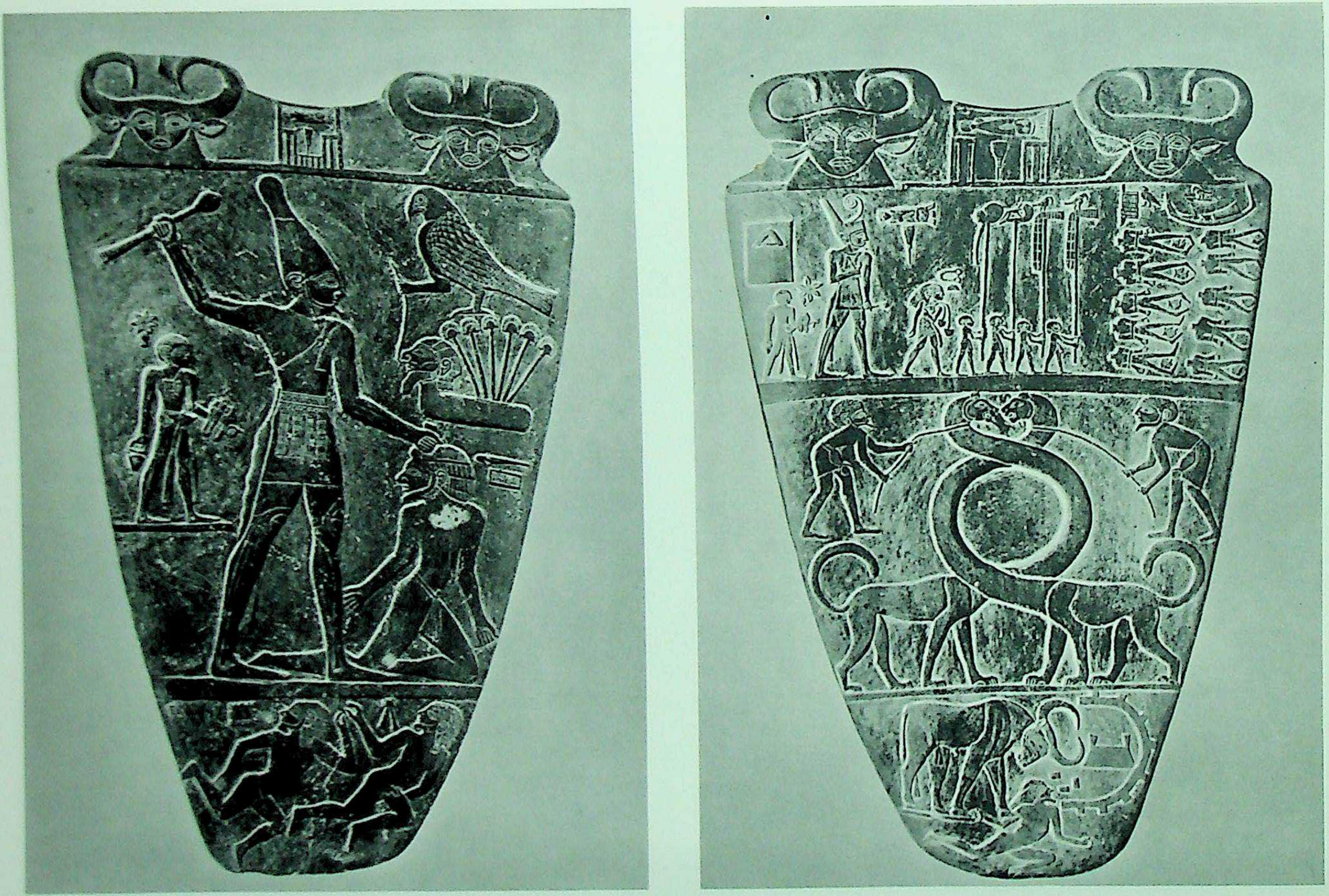
2. Pottery Figurines of Women. Predynastic.



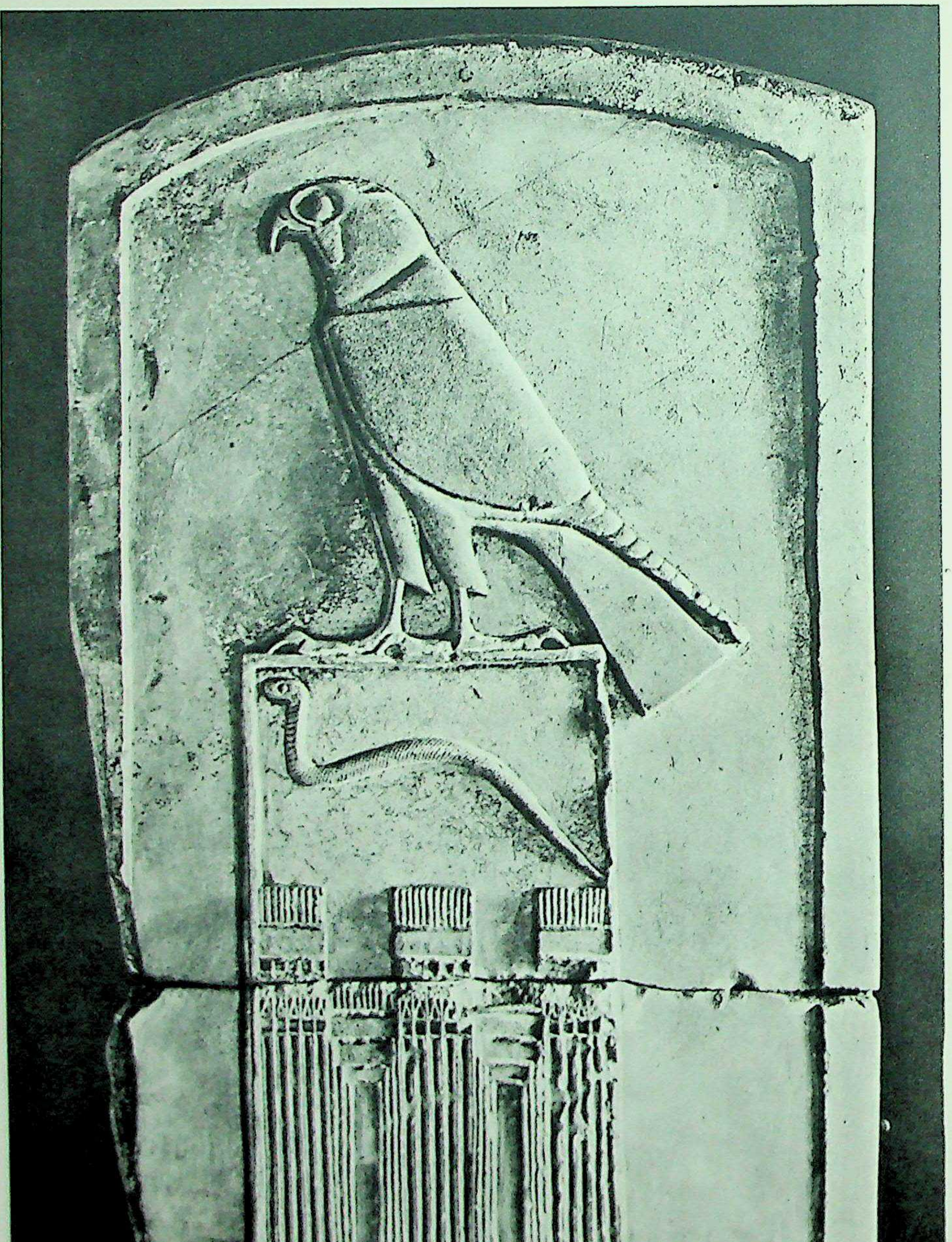
3. Ivory Statuette of a Woman. Predynastic.



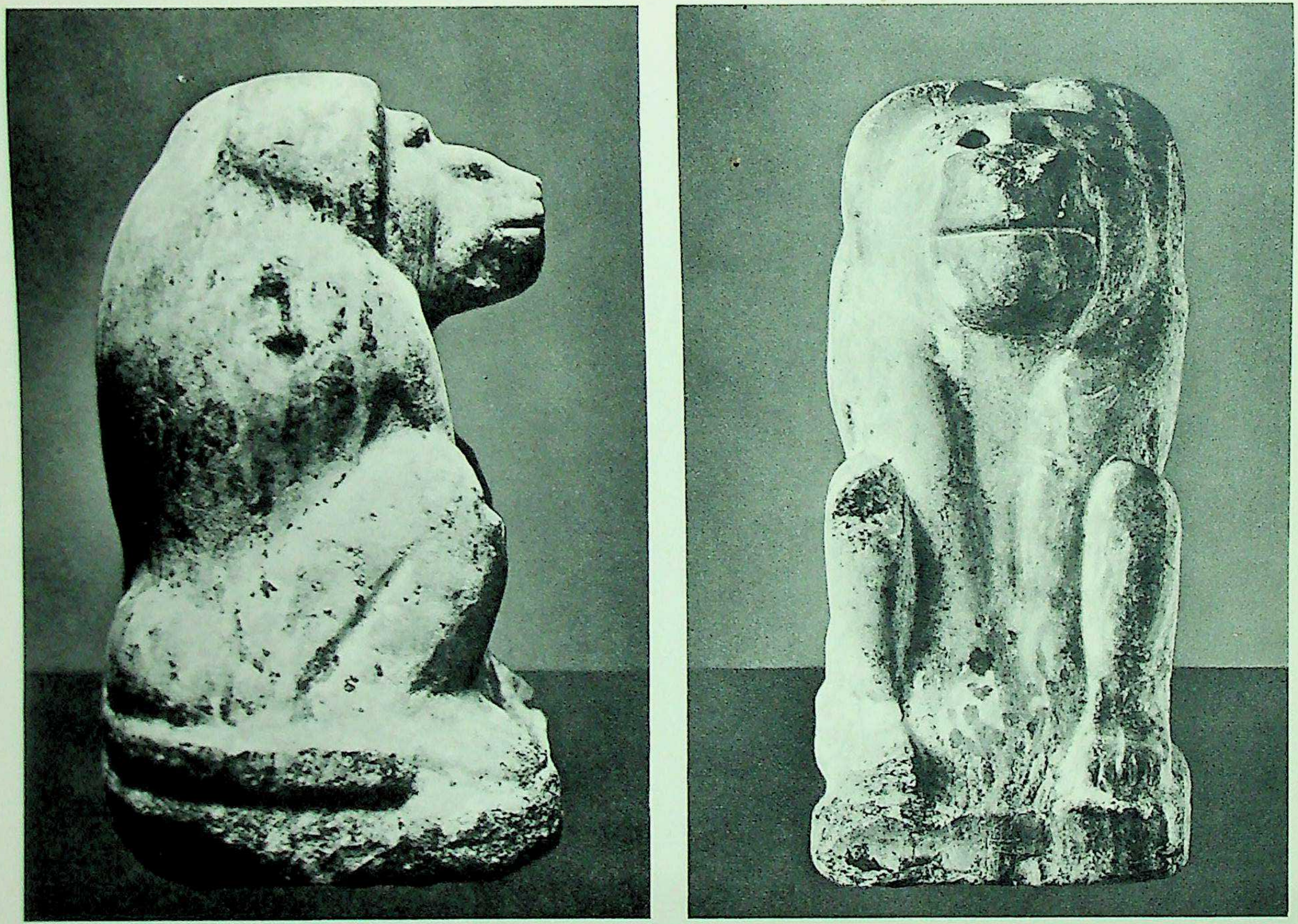
4. Lion-Hunt Palette. Predynastic.



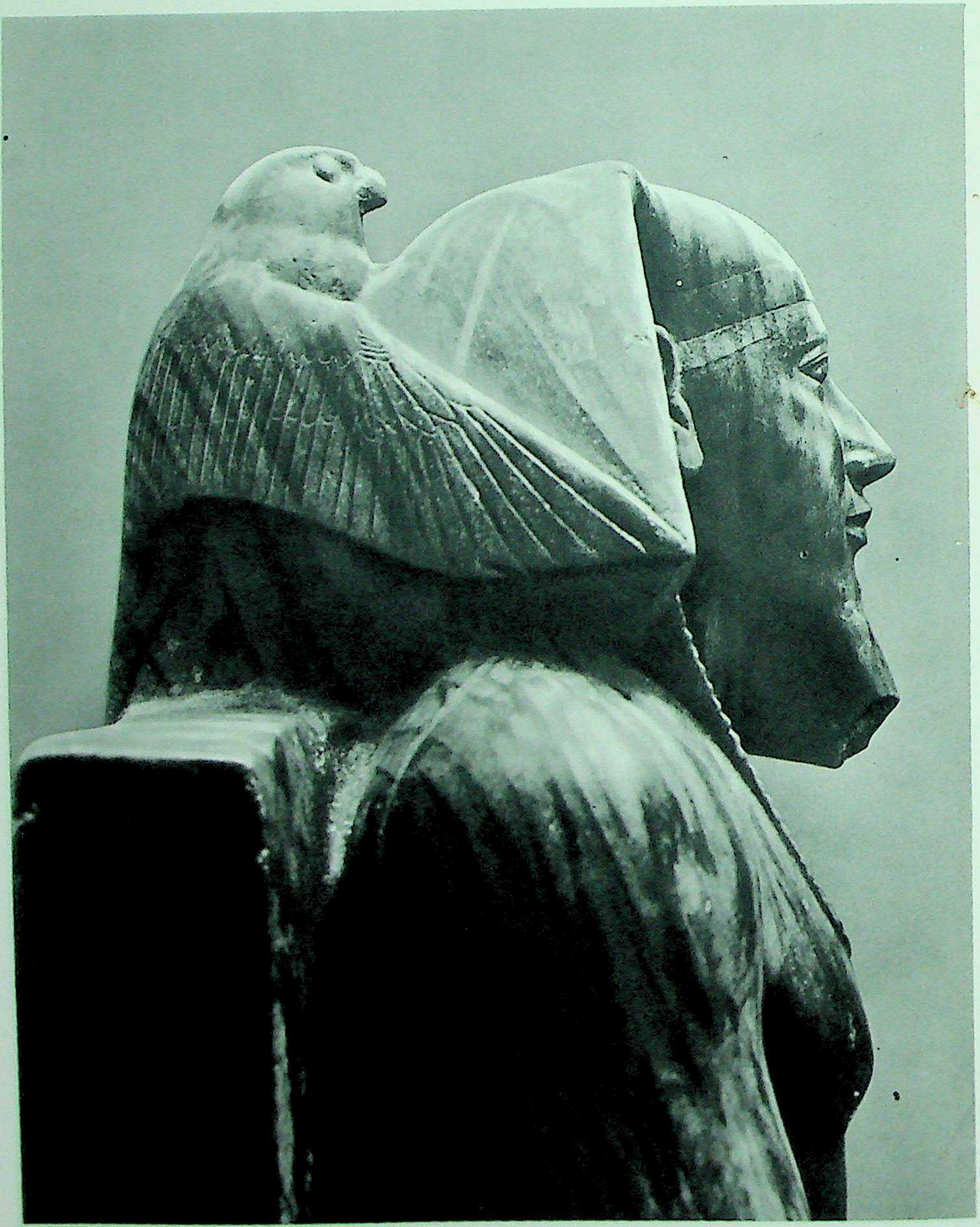
5 a, b. Narmer Palette. 1st Dynasty.



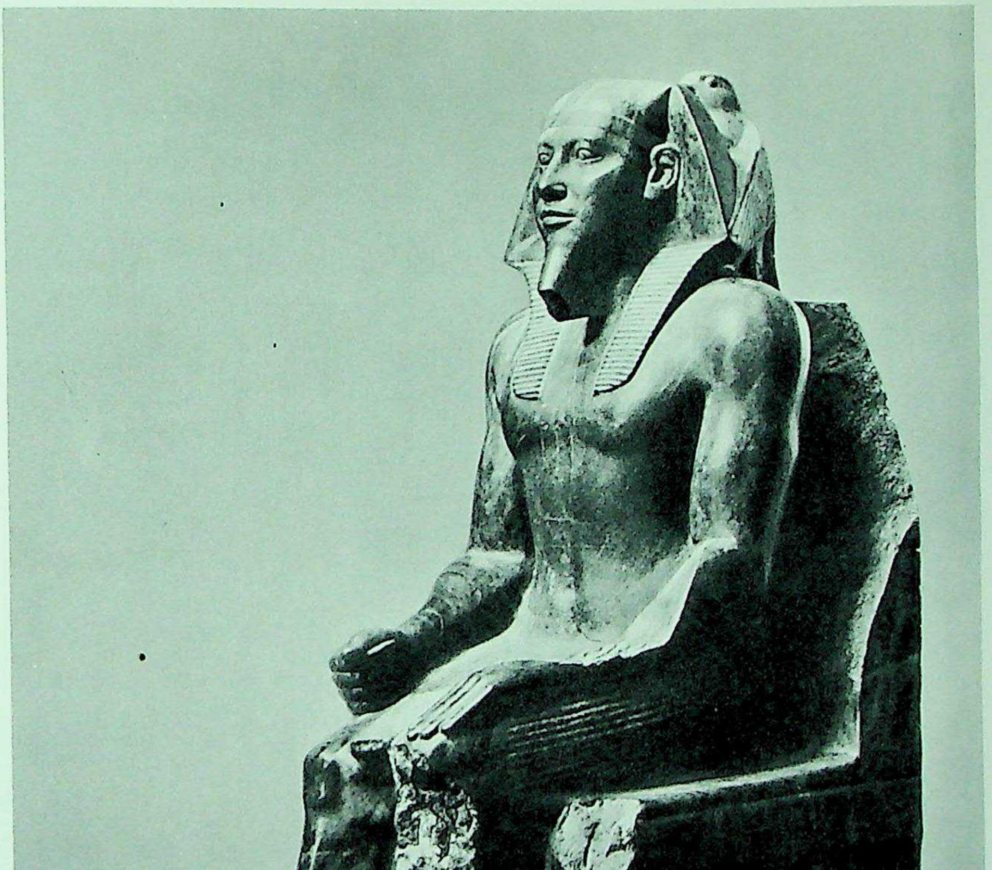
6. Tomb Stela of a King. 1st Dynasty.



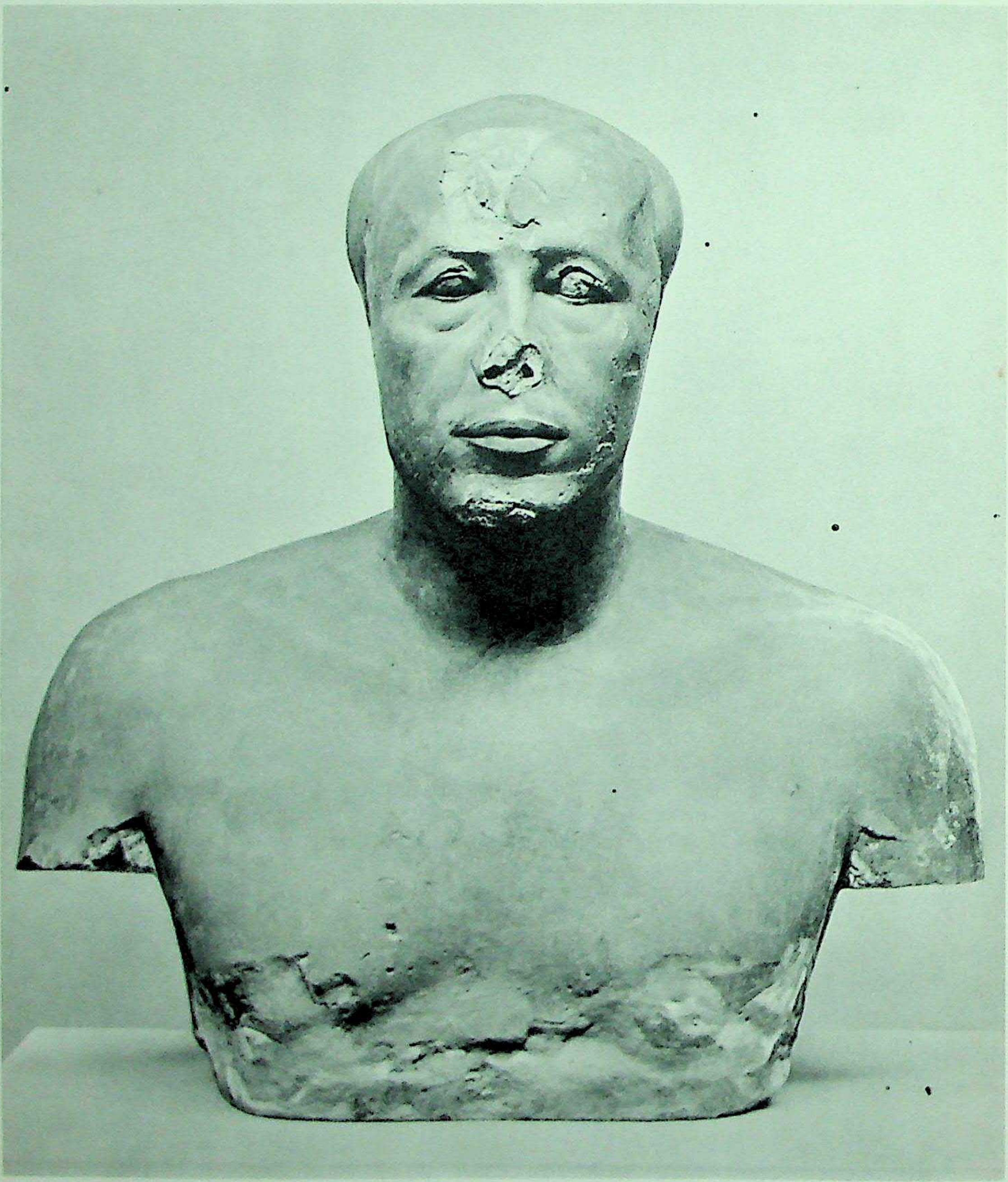
7a, b. Baboon inscribed with the Name of King Narmer. 1st Dynasty.



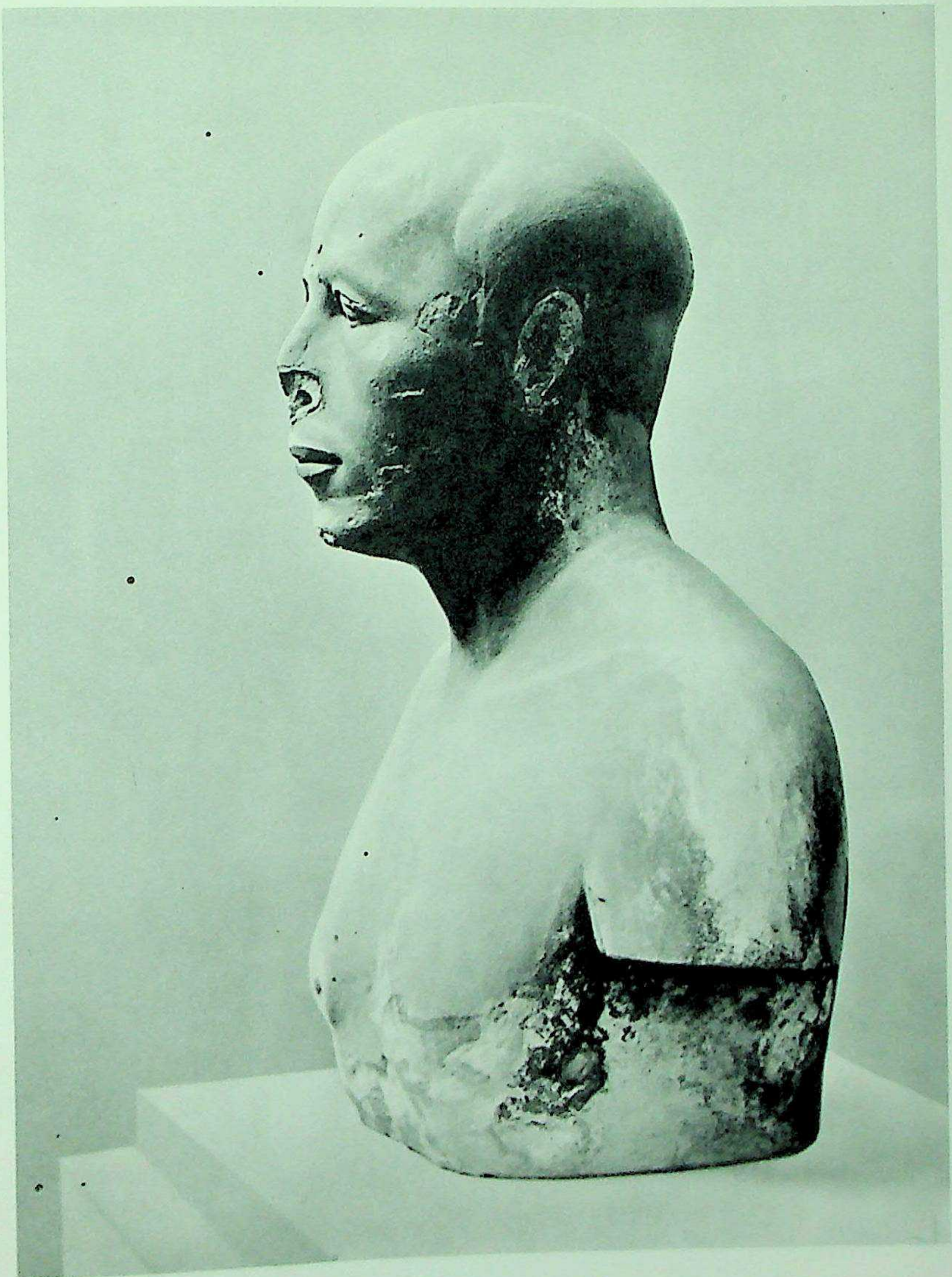
8. Head of the Statue of Chephren.



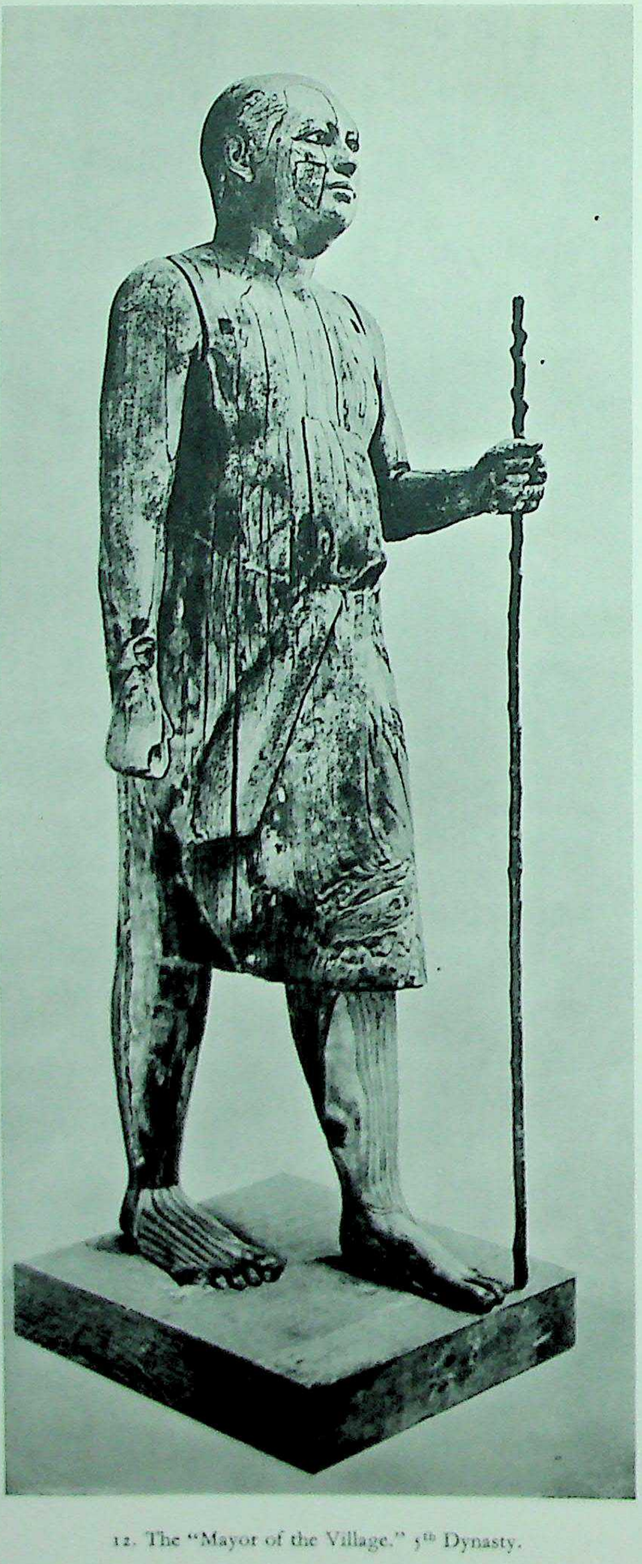
9. King Chephren with the Falcon. 4th Dynasty.



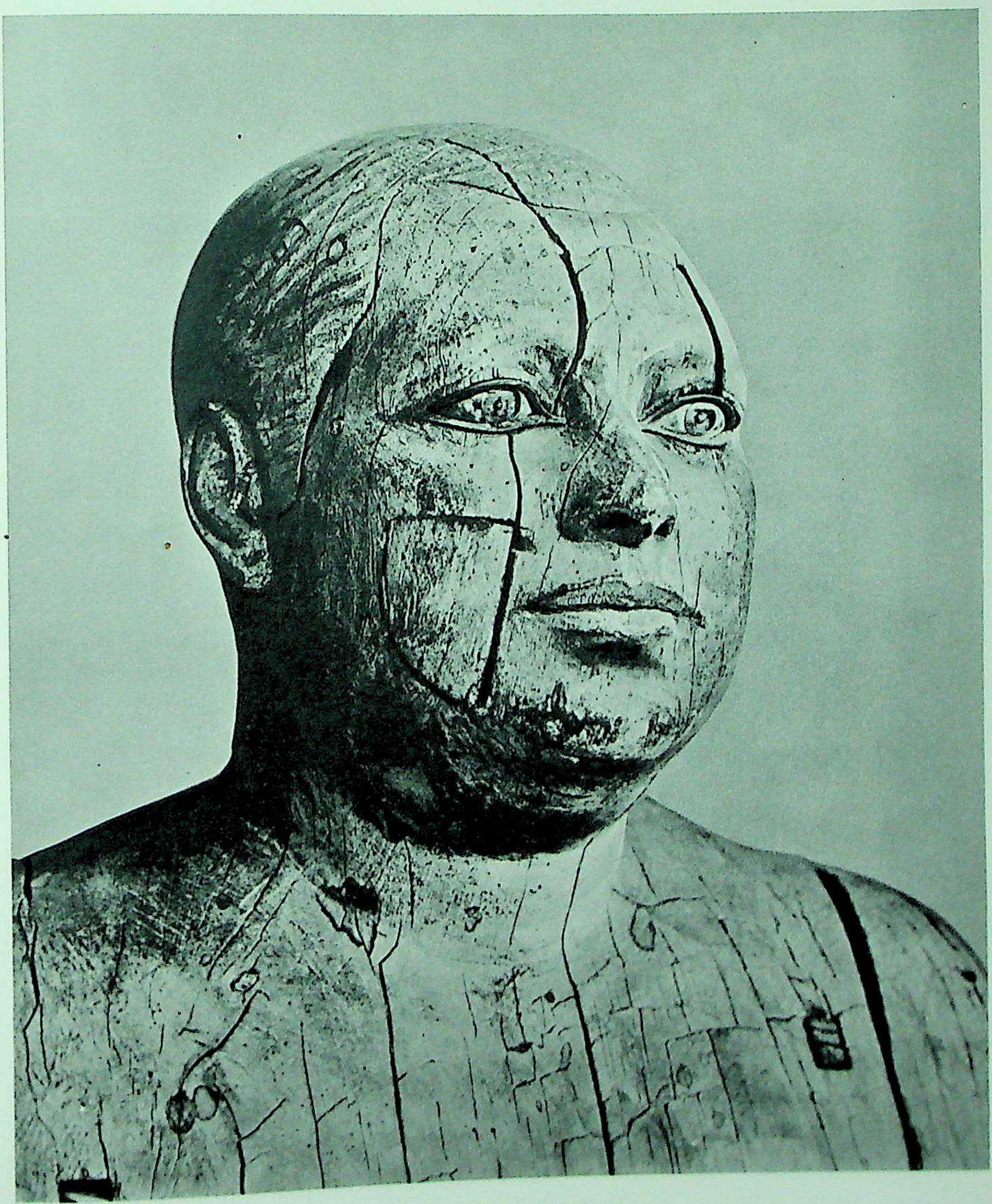
10. Bust of a Prince. 4th Dynasty.



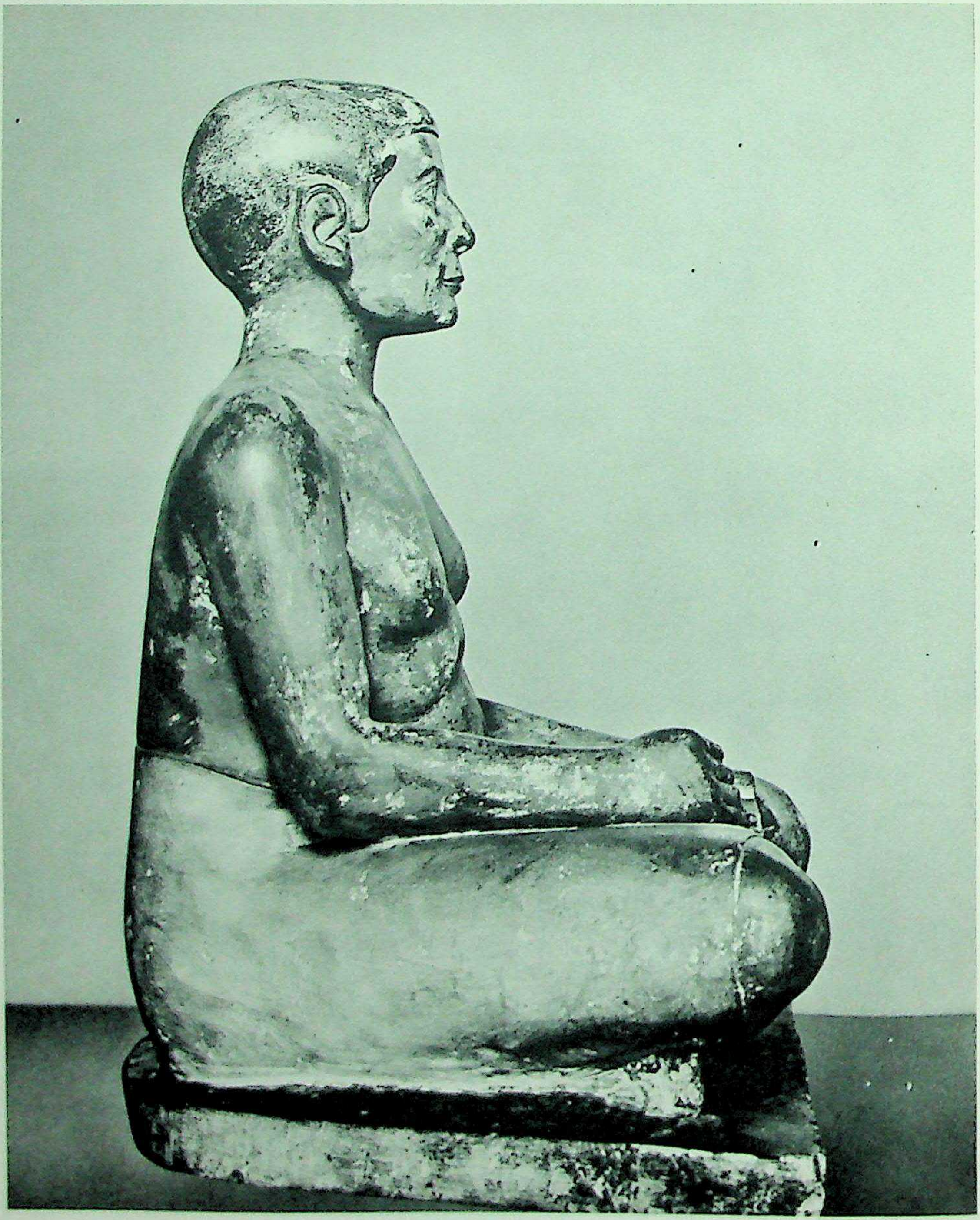
11. Bust of a Prince. Side-View.



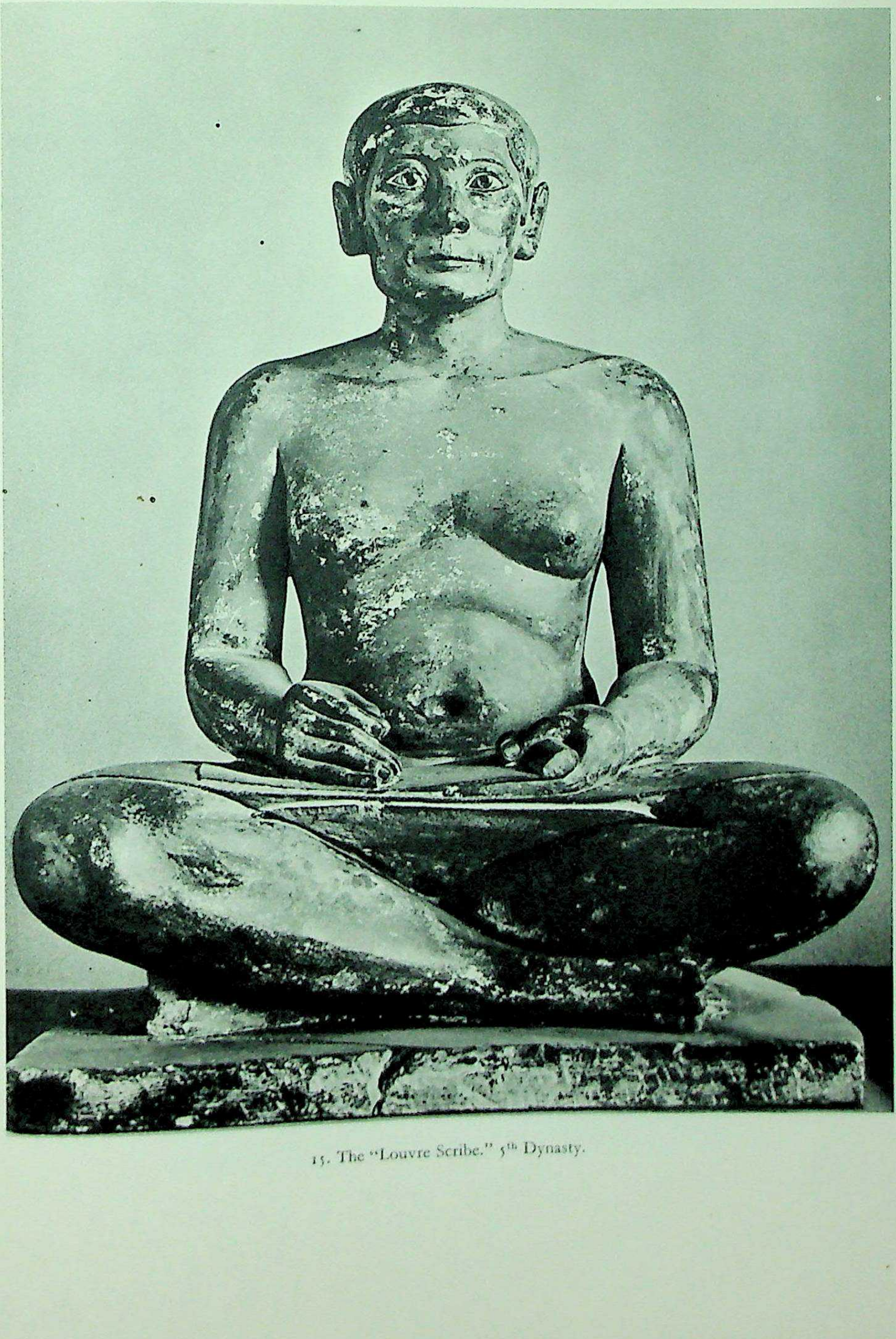
12. The "Mayor of the Village." 5th Dynasty.



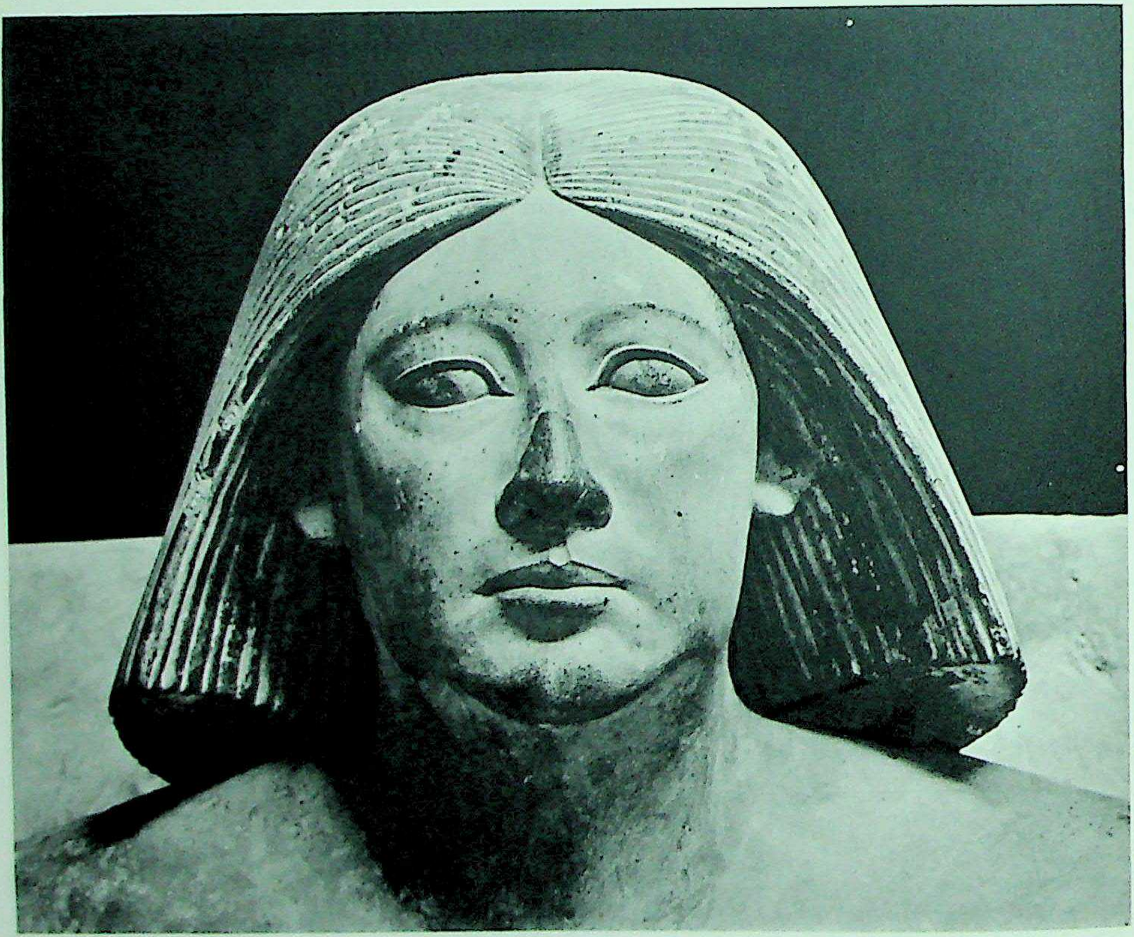
13. Head of the "Mayor of the Village."



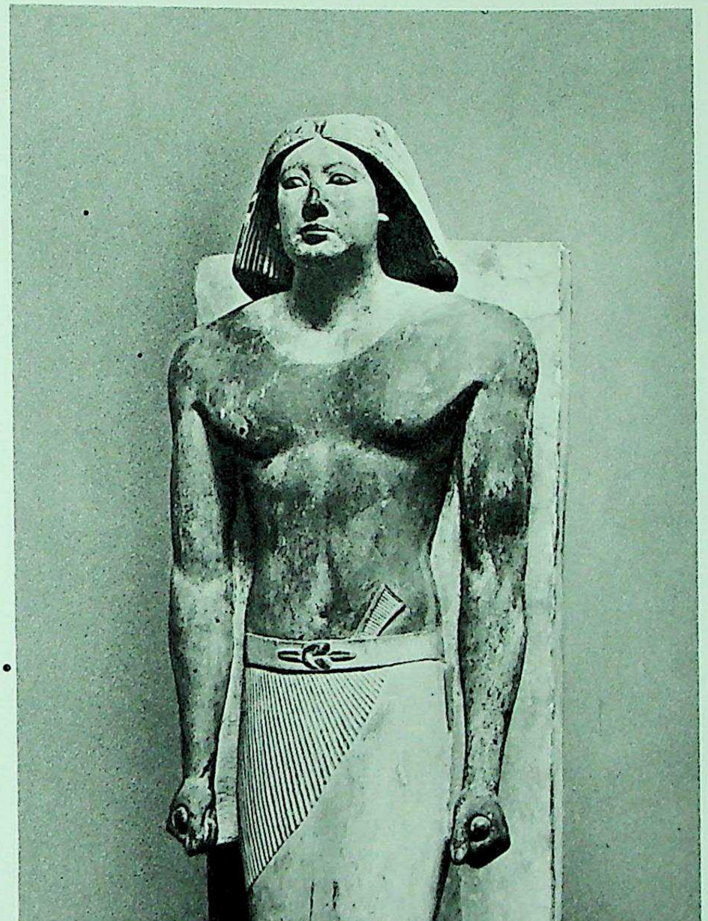
14. The "Louvre Scribe." Side-View.



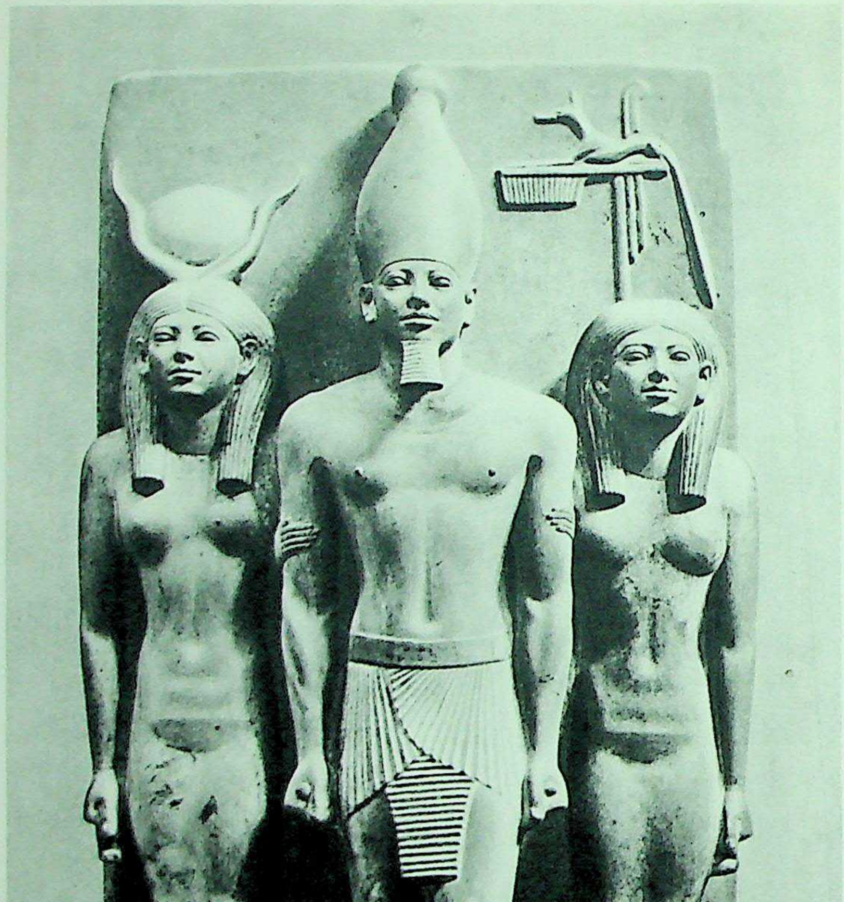
15. The "Louvre Scribe." 5th Dynasty.



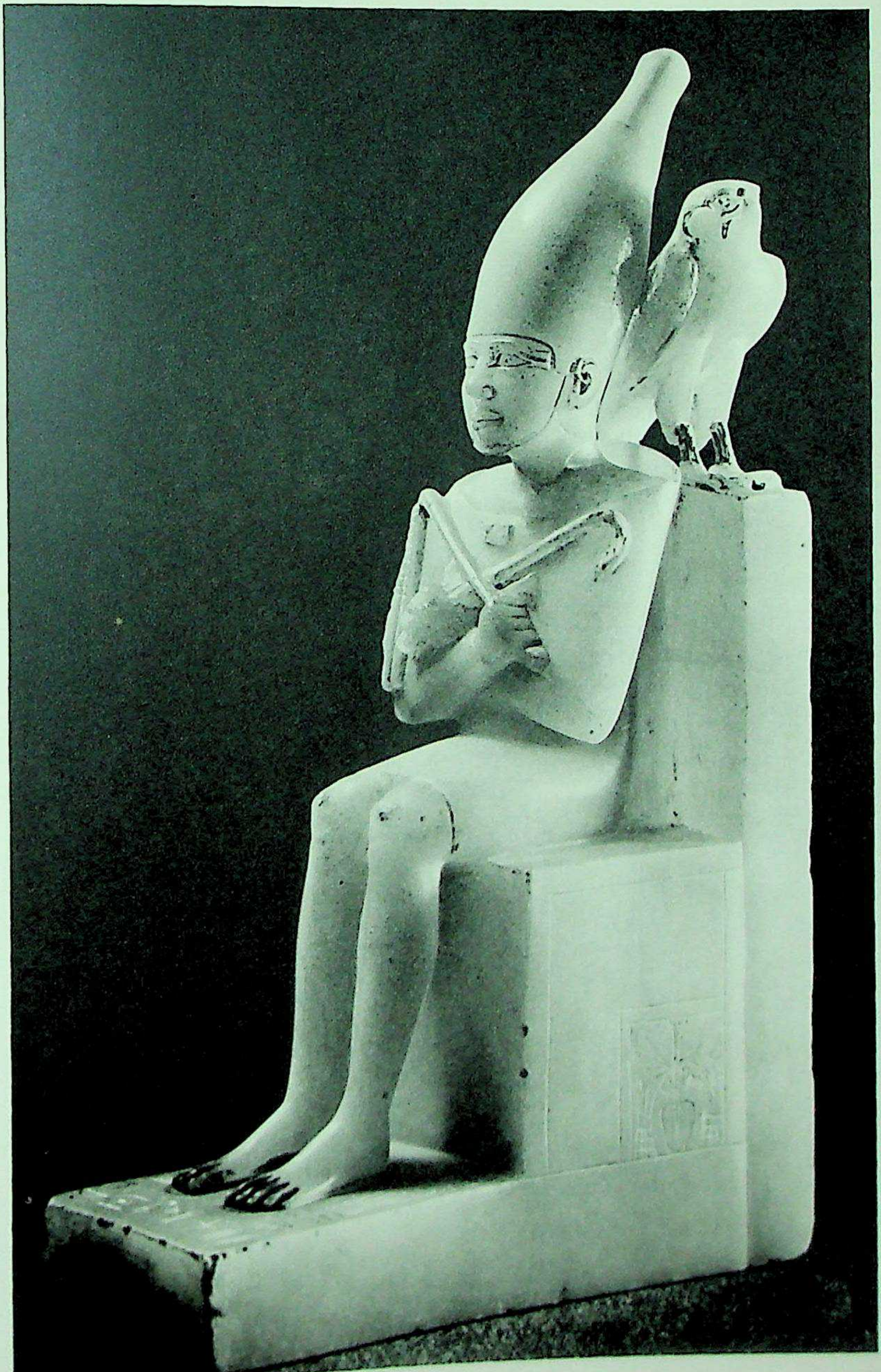
16. Head of Ranofer.



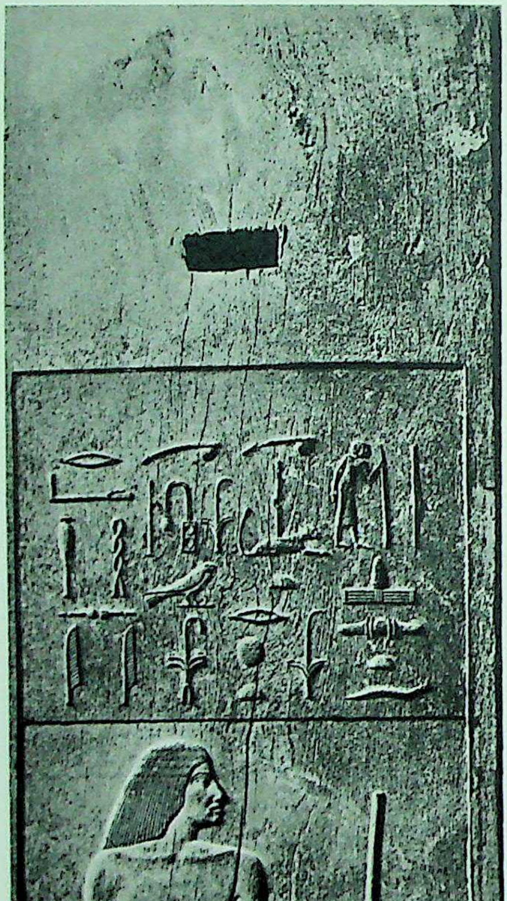
17. Ranofer. 5th Dynasty.



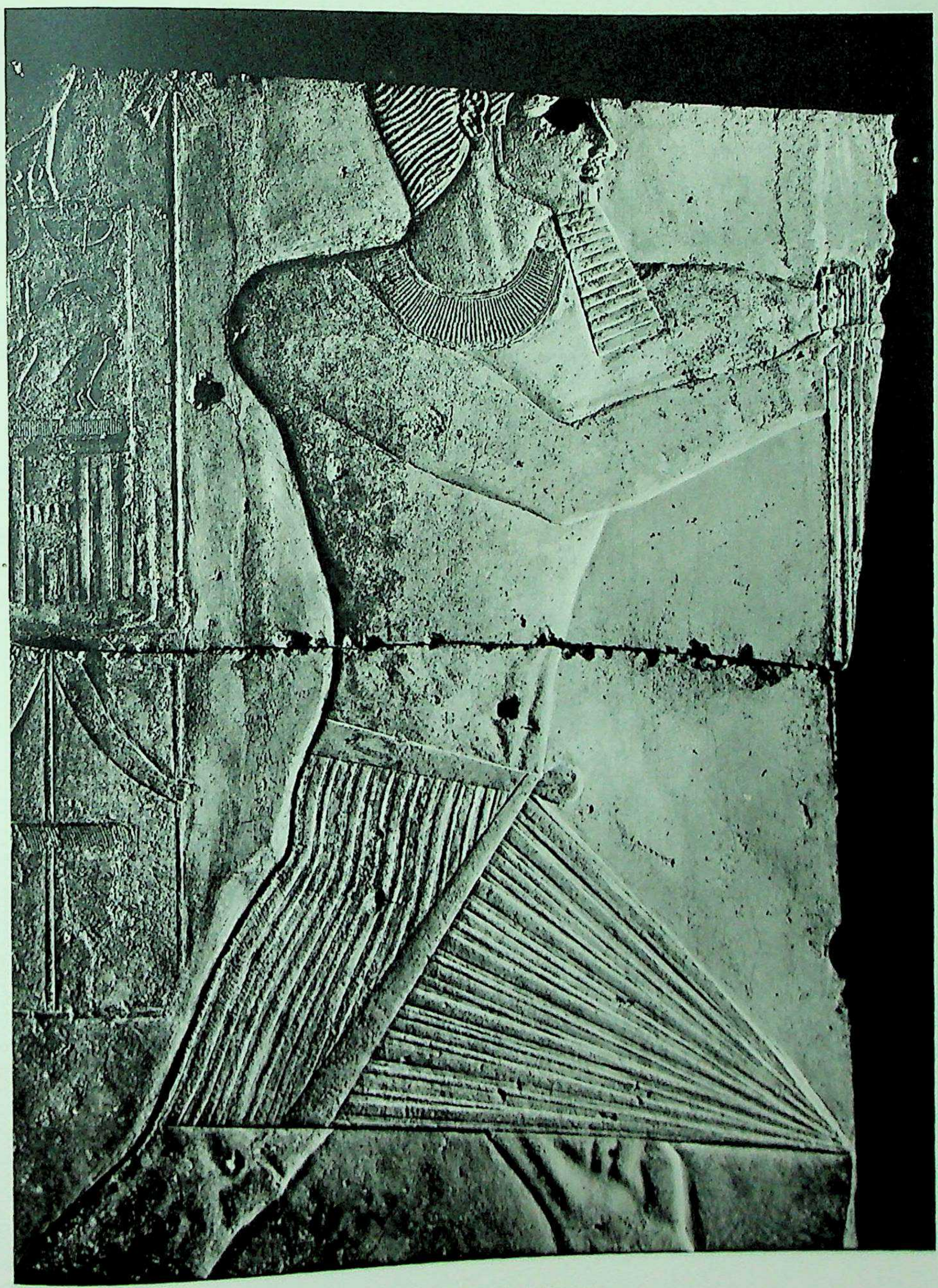
18. King Mycerinus between Goddesses. 4th Dynasty.



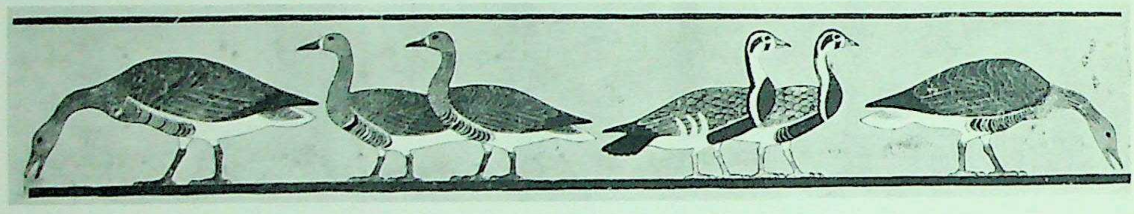
19. King Phiops I. 6th Dynasty.



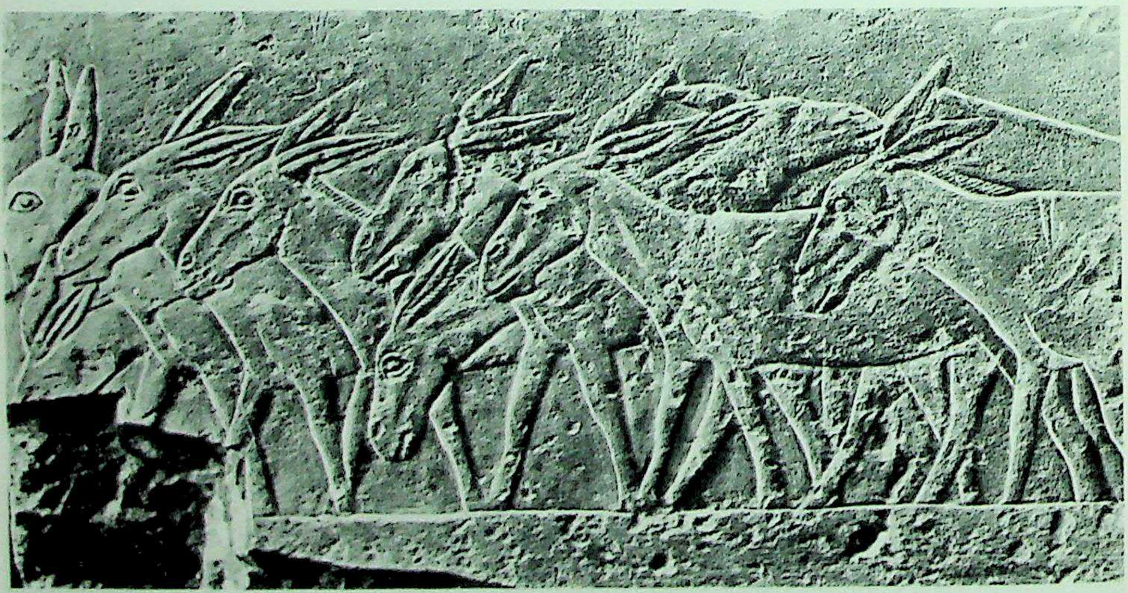
20. Hesi-Rê. Wooden Panel. 3rd Dynasty.



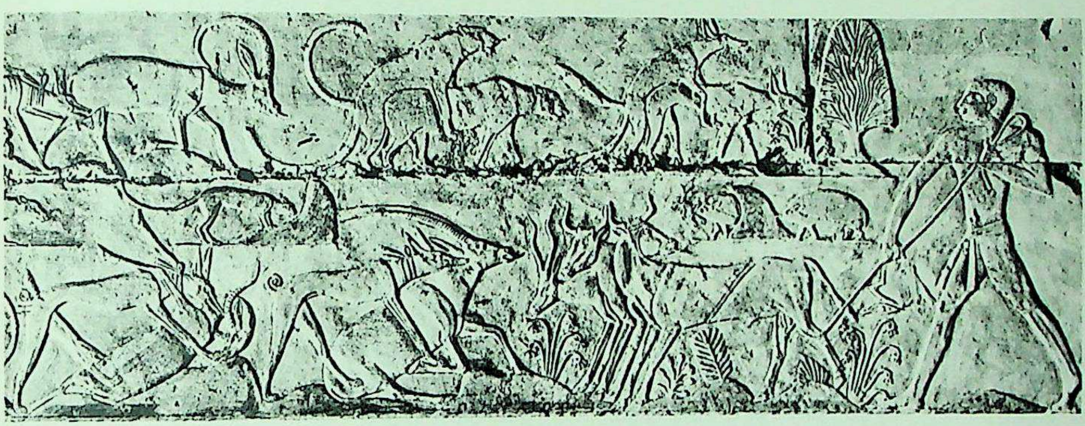
21. King Sahurê. Relief. 5th Dynasty.



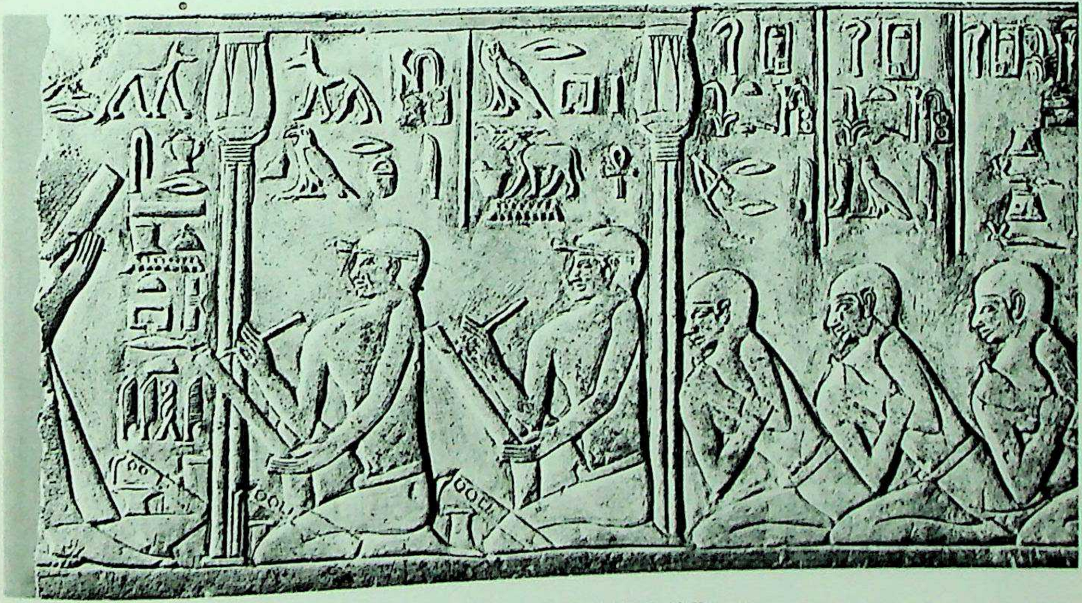
22a. Grazing Ducks and Geese. Painting on Stucco. 4th Dynasty.



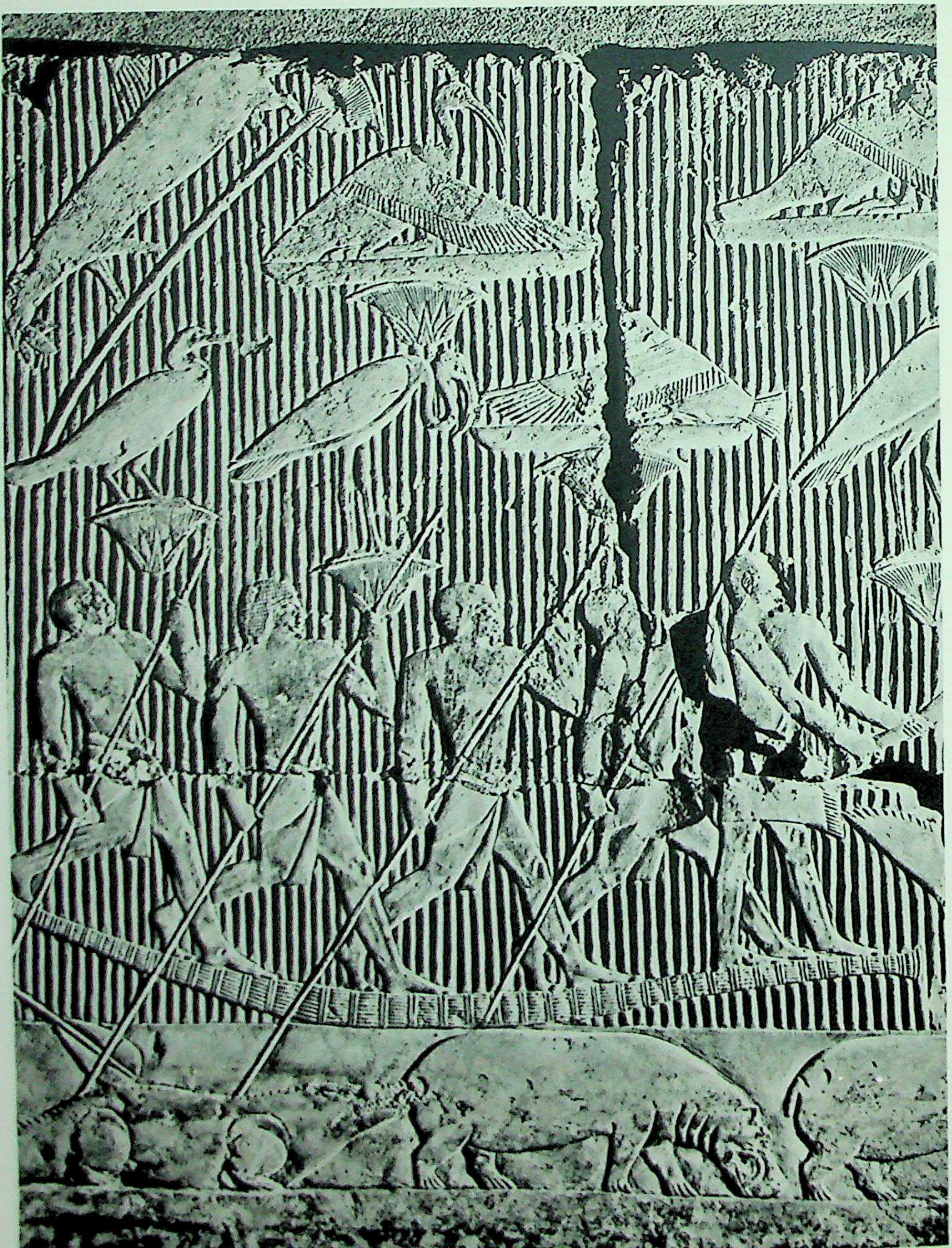
22b. Donkeys threshing Grain. Relief. 5th Dynasty.



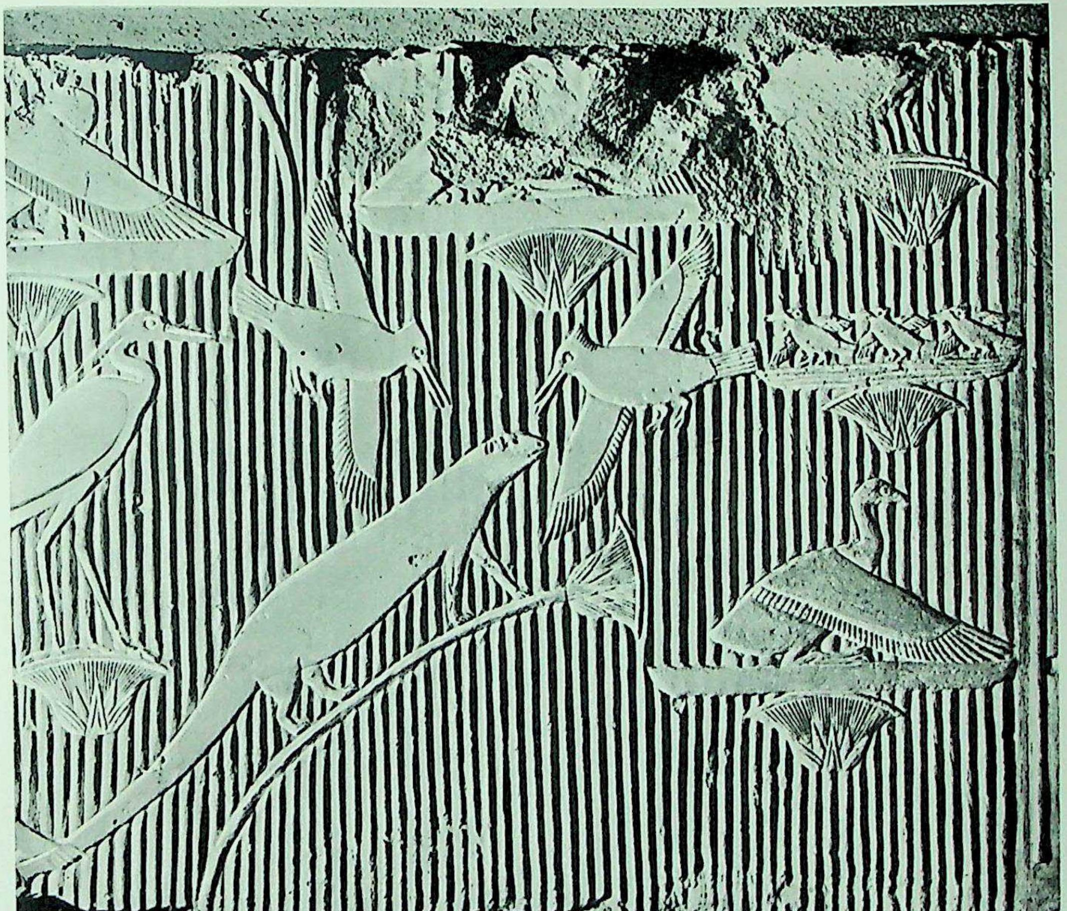
23a. Hunting and Wild Life in the Desert. Relief. 5th Dynasty.



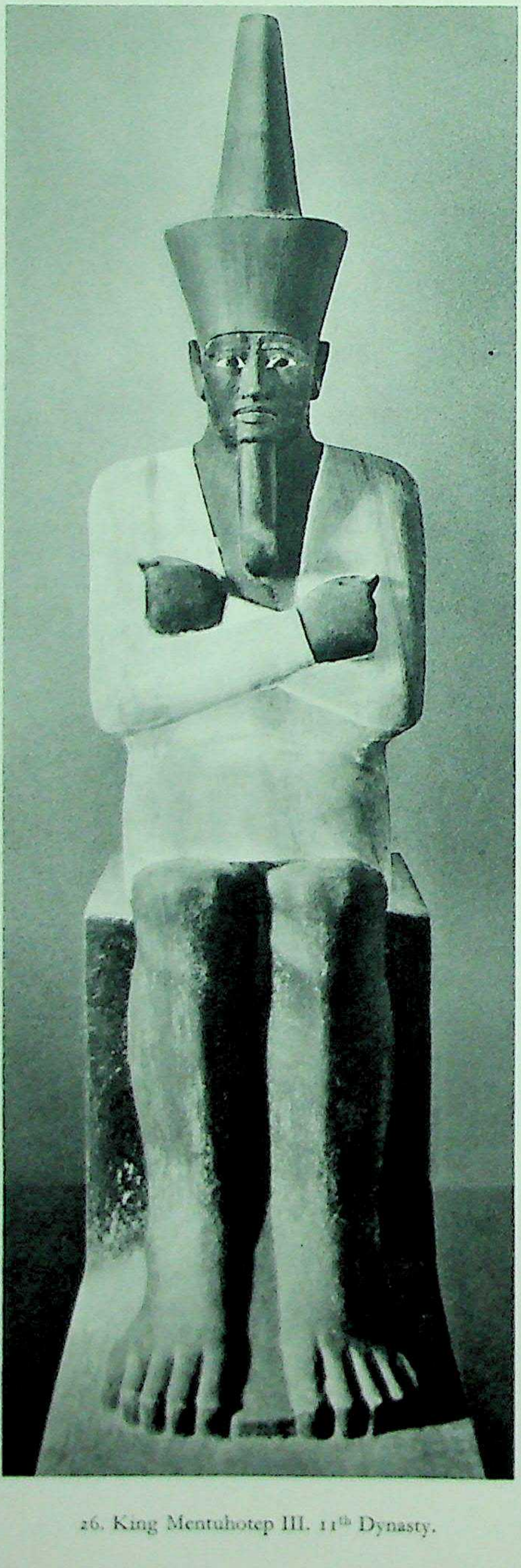
23b. Scribes and Village Elders. Relief. 6th Dynasty.



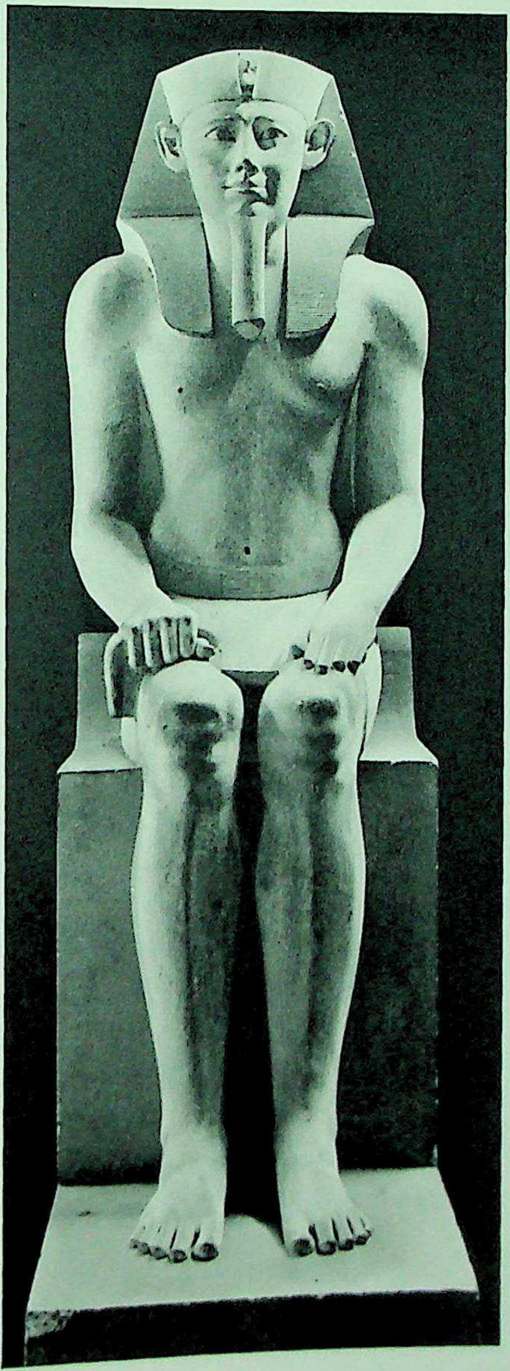
24. Reed Skiff in the Papyrus Marshes. Relief. 6th Dynasty.



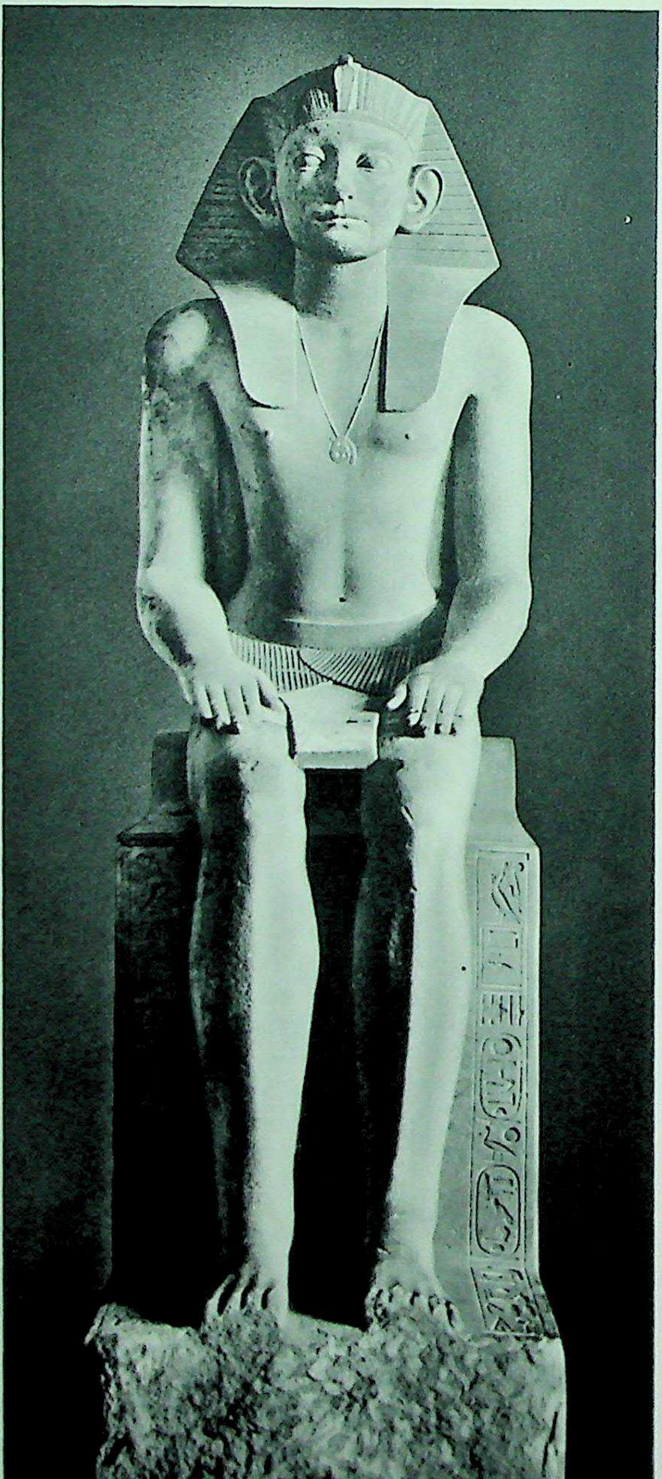
25. Wild Life in the Papyrus Marshes. Relief. 6th Dynasty.



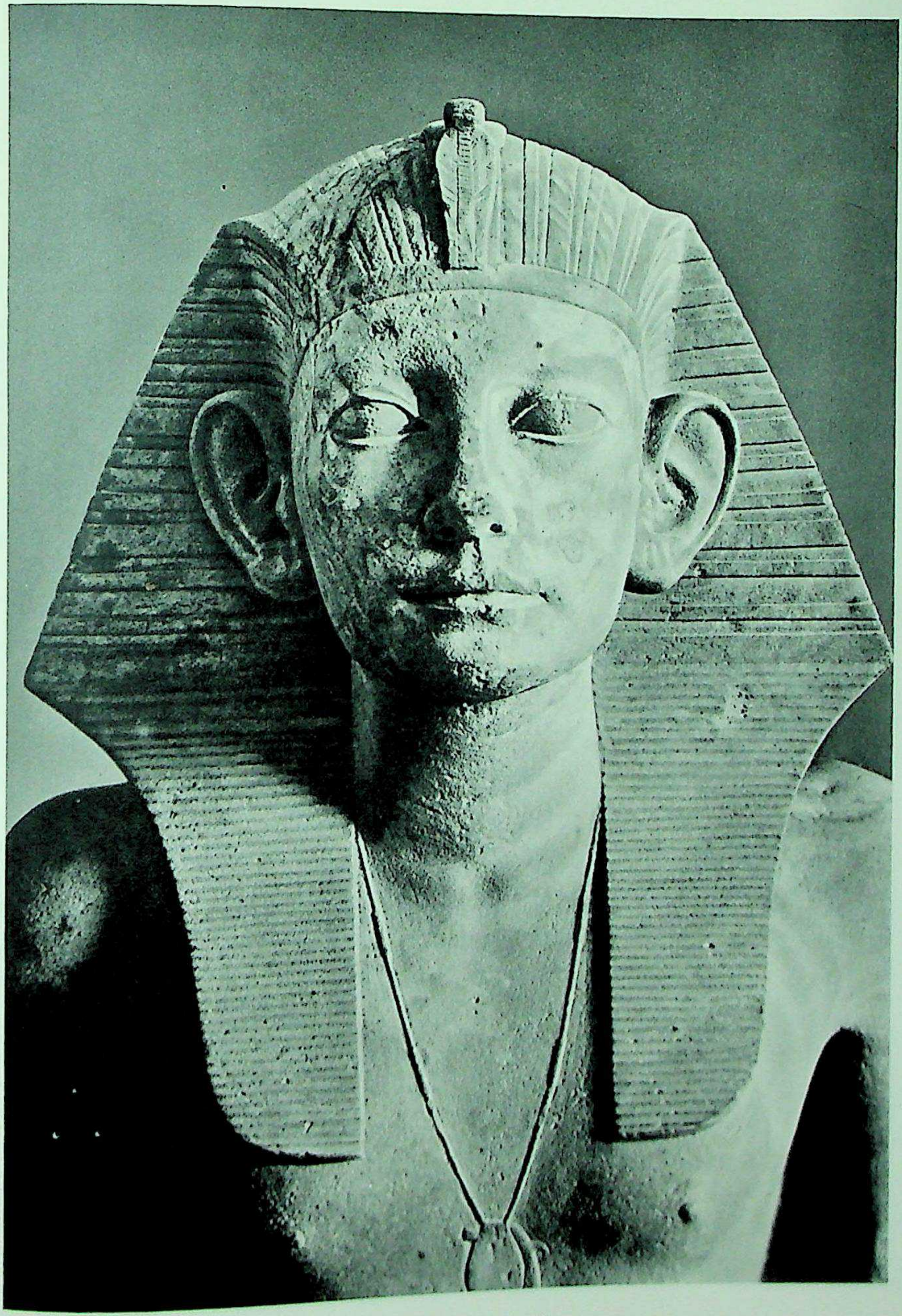
26. King Mentuhotep III. 11th Dynasty.



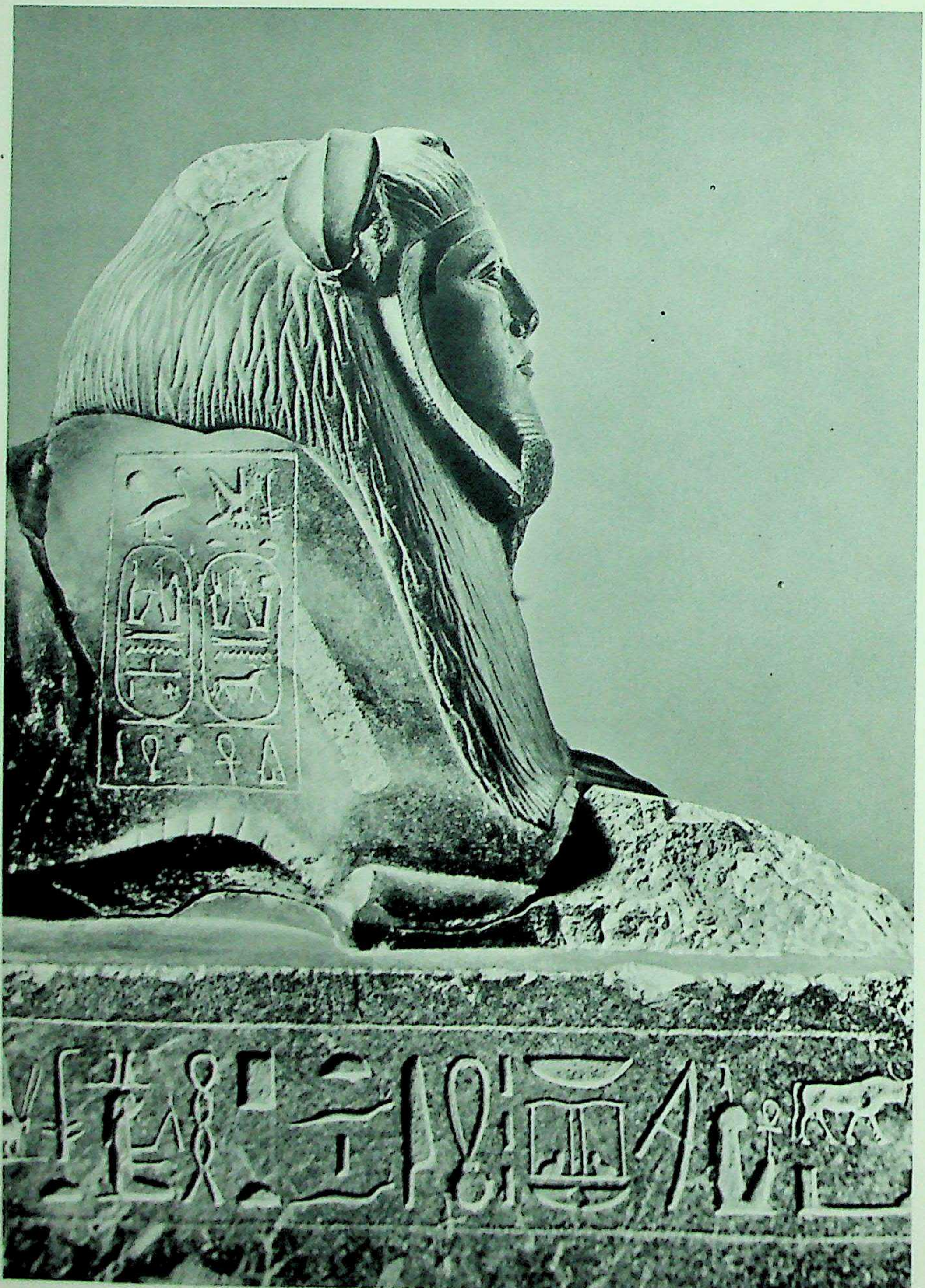
27. King Sesostris I. 12th Dynasty.



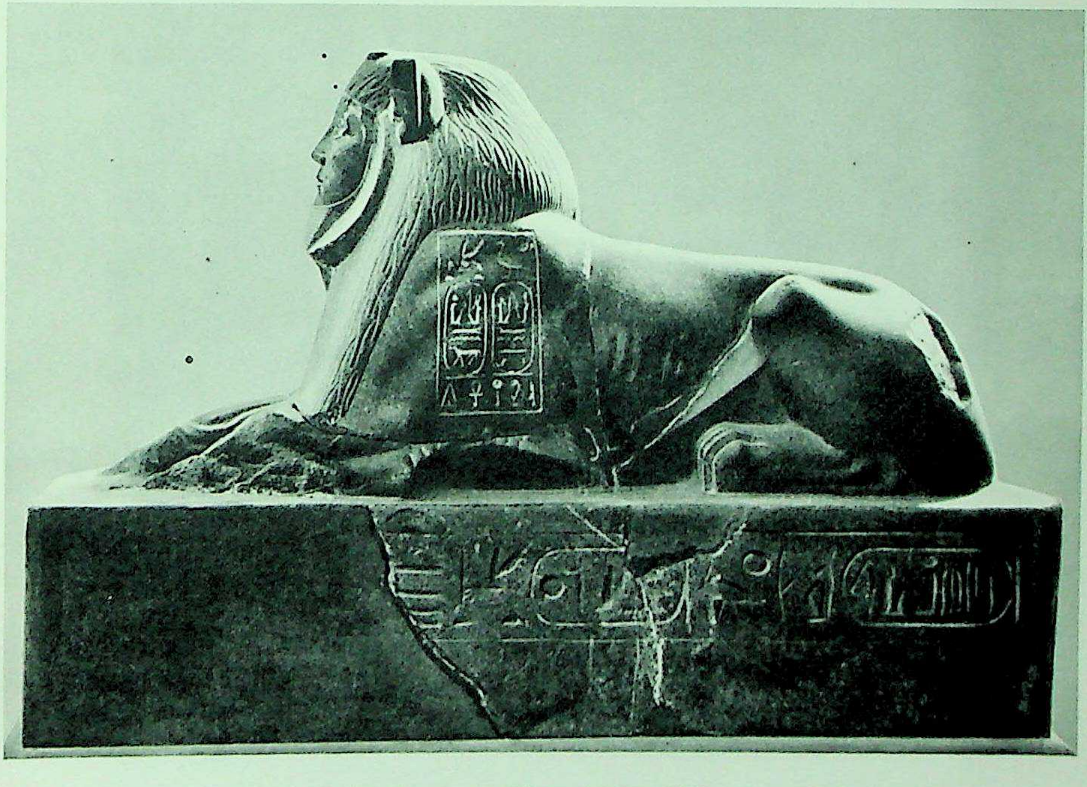
28. King Amenemhêt III. 12th Dynasty.



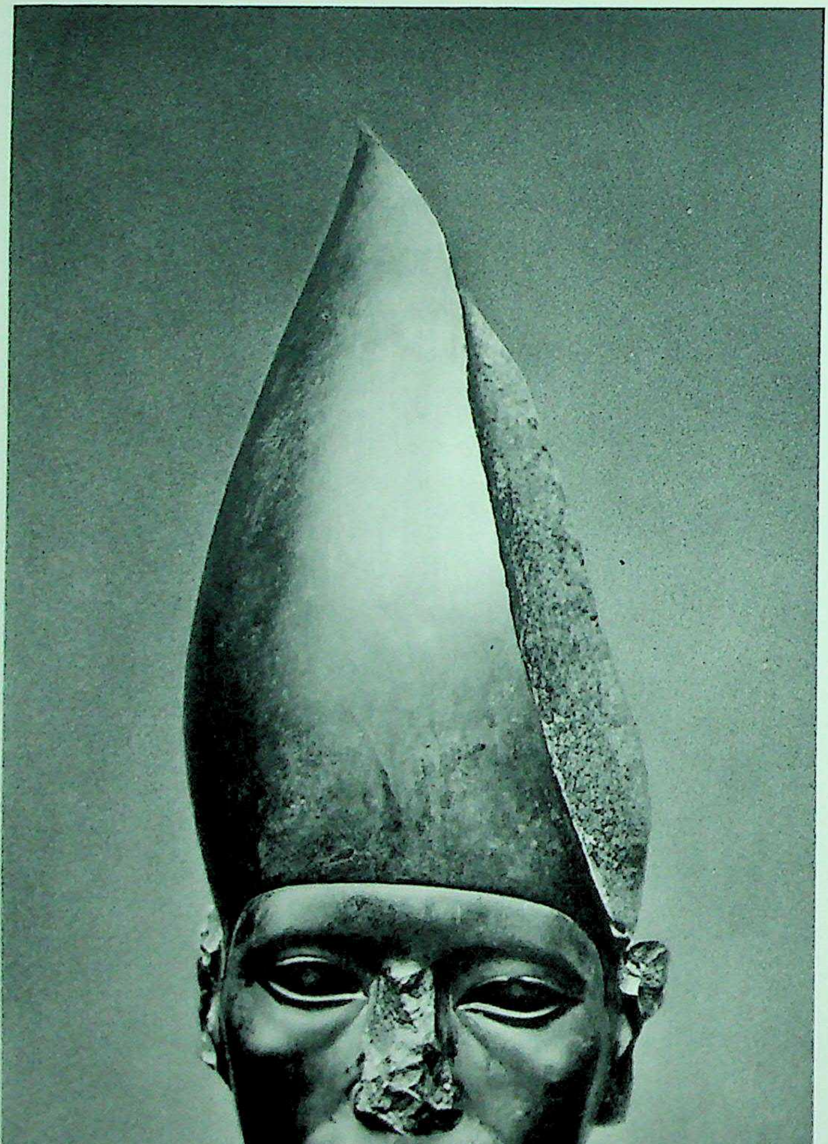
29. Head of Amenemhêt III.



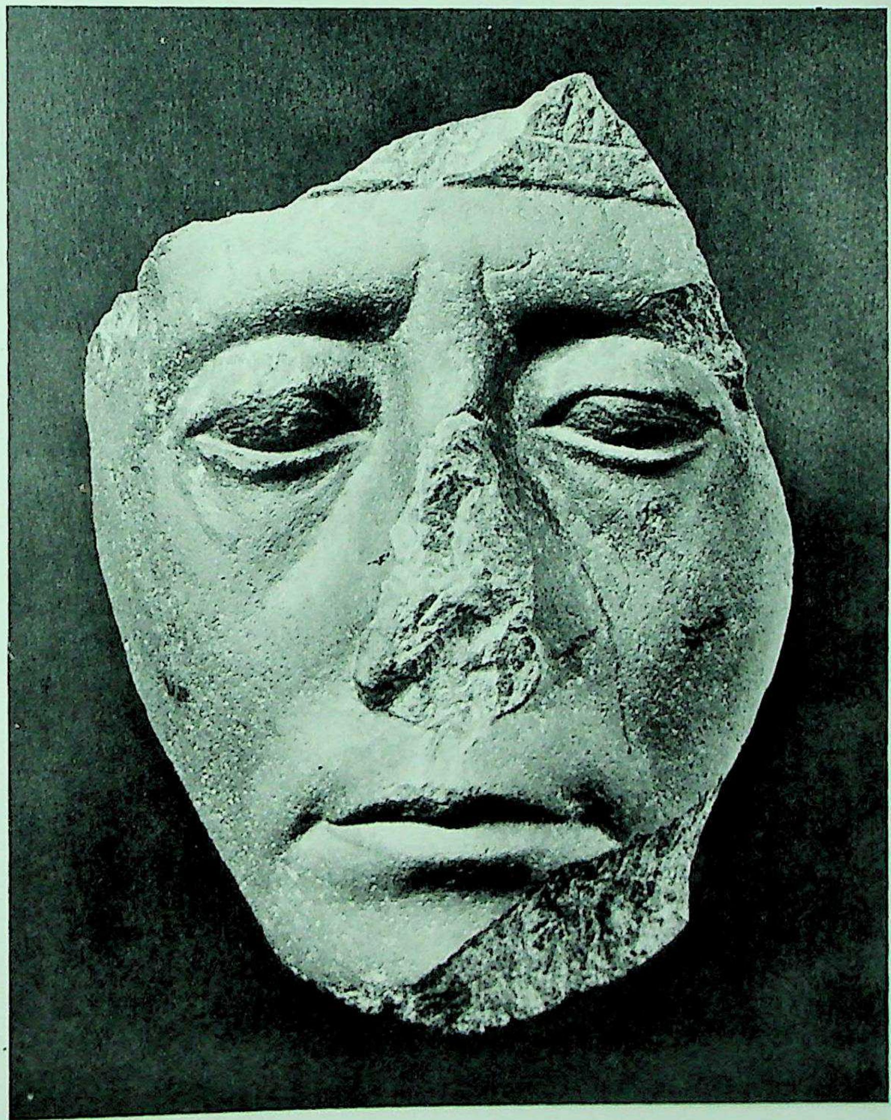
30. Forequarters of the Statue of Amenemhêt III as a Sphinx.



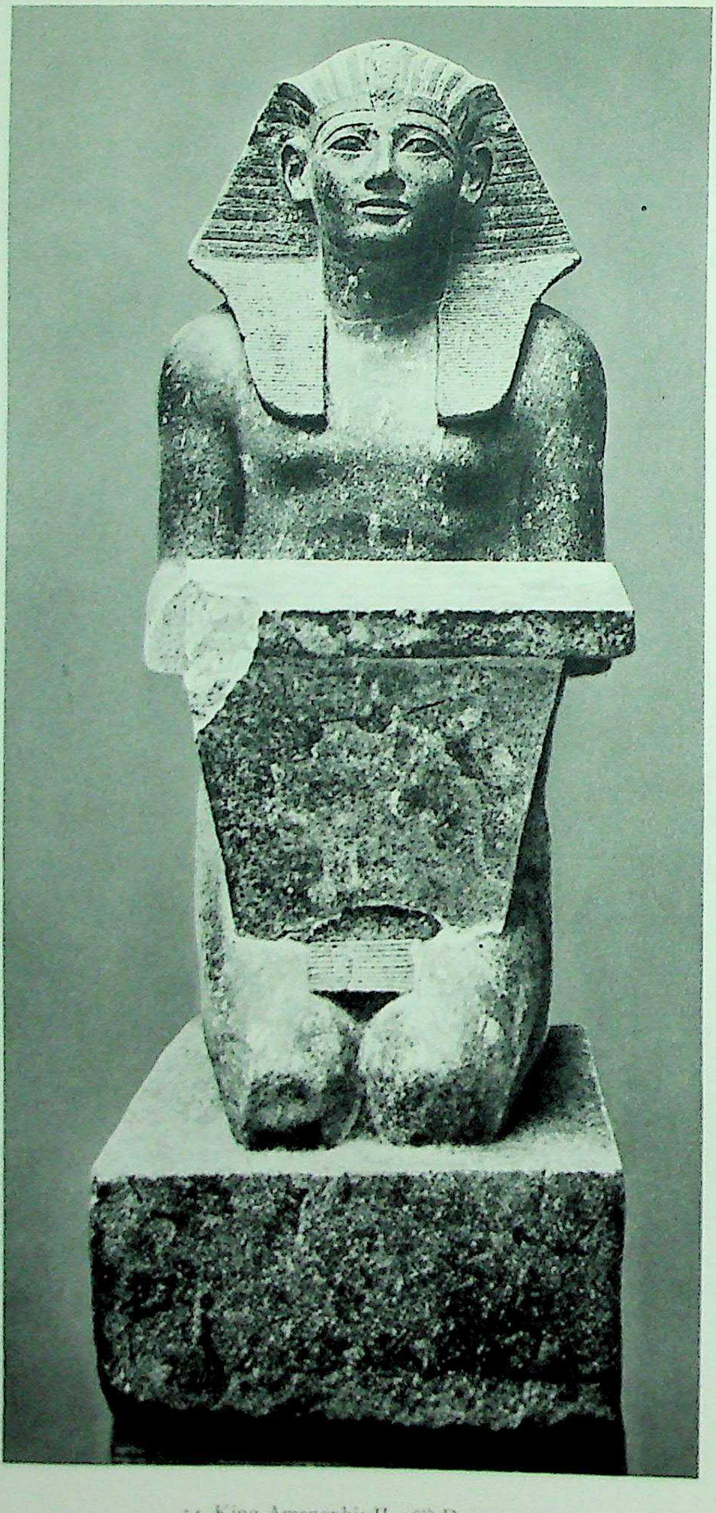
31. King Amenemhêt III as a Sphinx. 12th Dynasty.



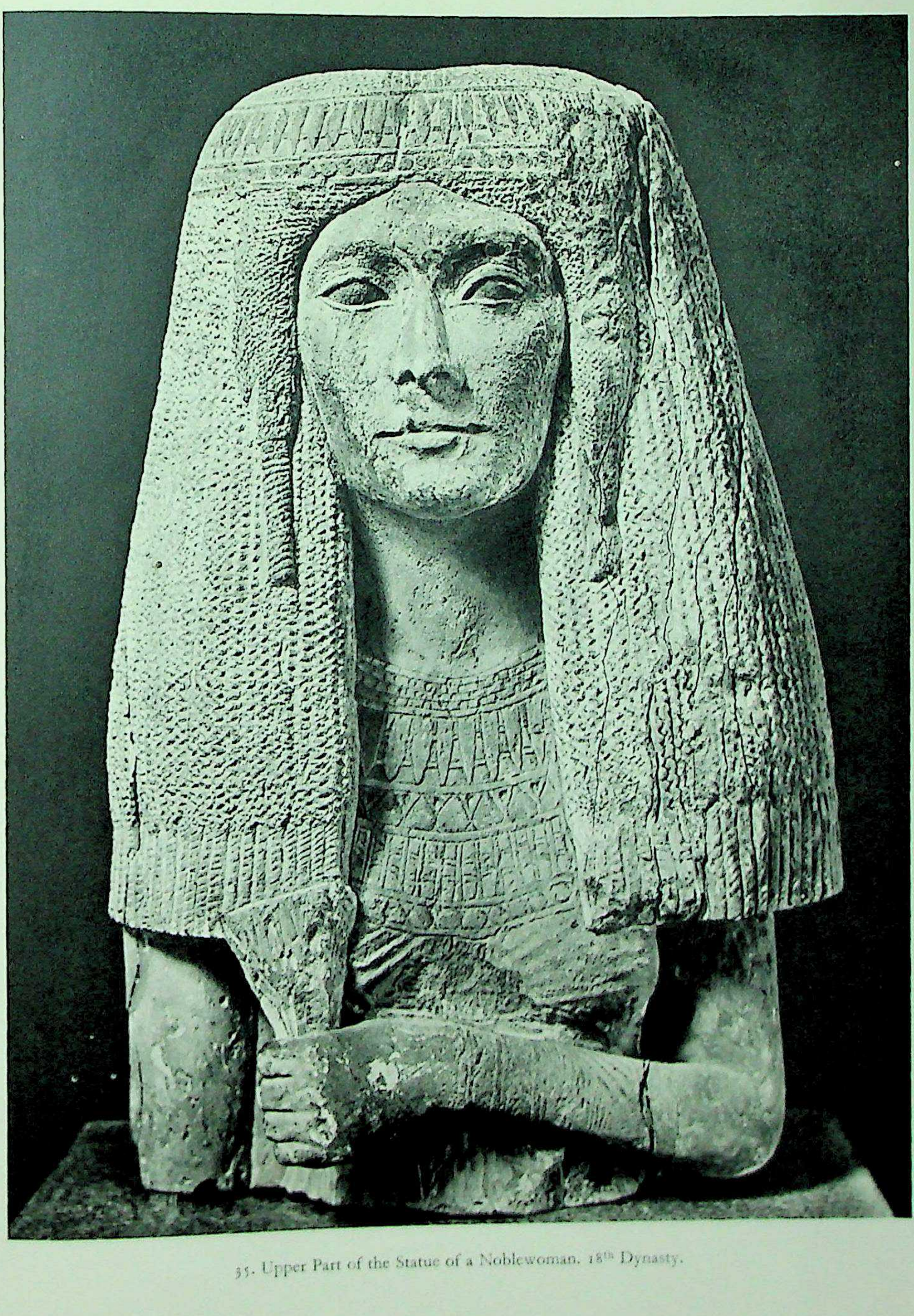
32. Head of the Statue of a King (Amenemhêt III?). Middle Kingdom.



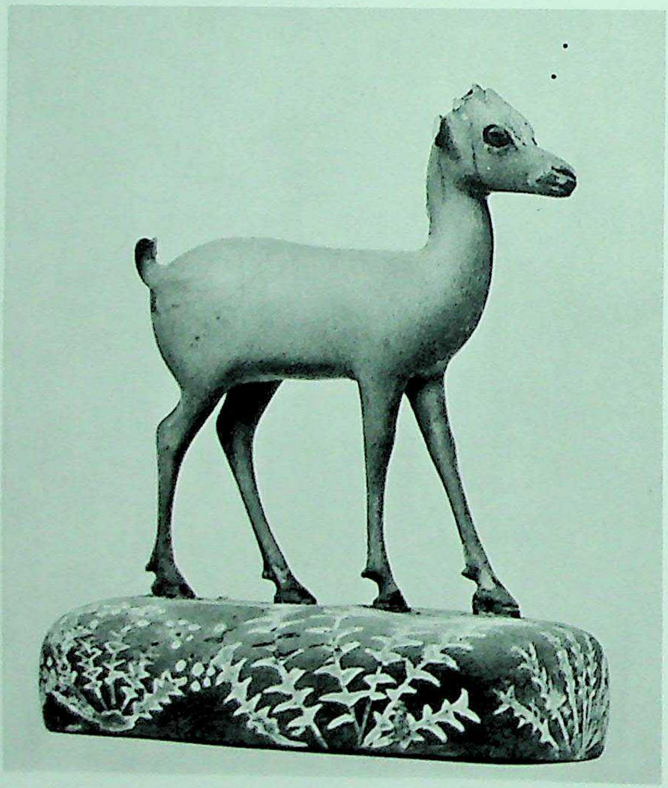
33. Face of a royal Statuette (Sesostris III?). Middle Kingdom.



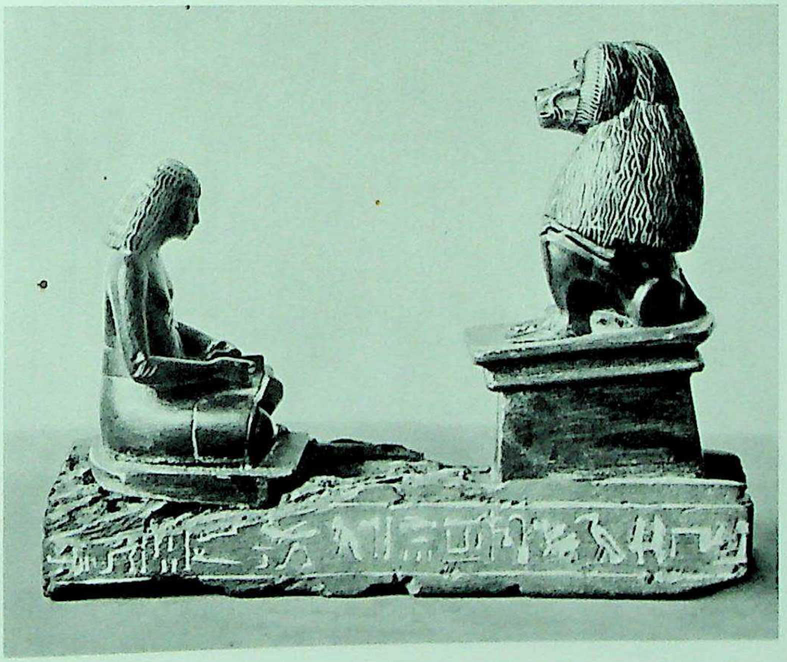
54. King Amenophis II. 18th Dynasty.



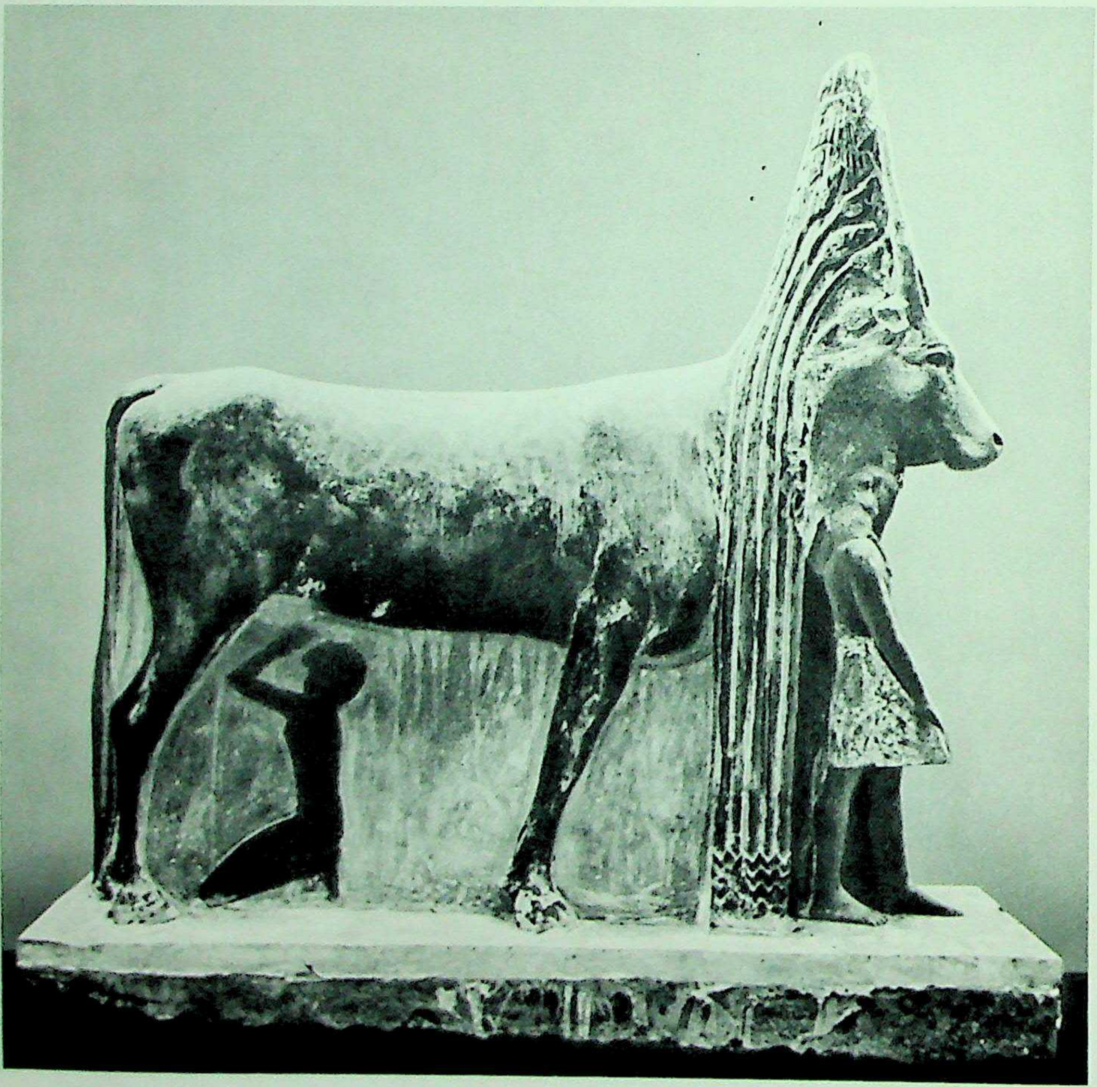
35. Upper Part of the Statue of a Noblewoman. 18th Dynasty.



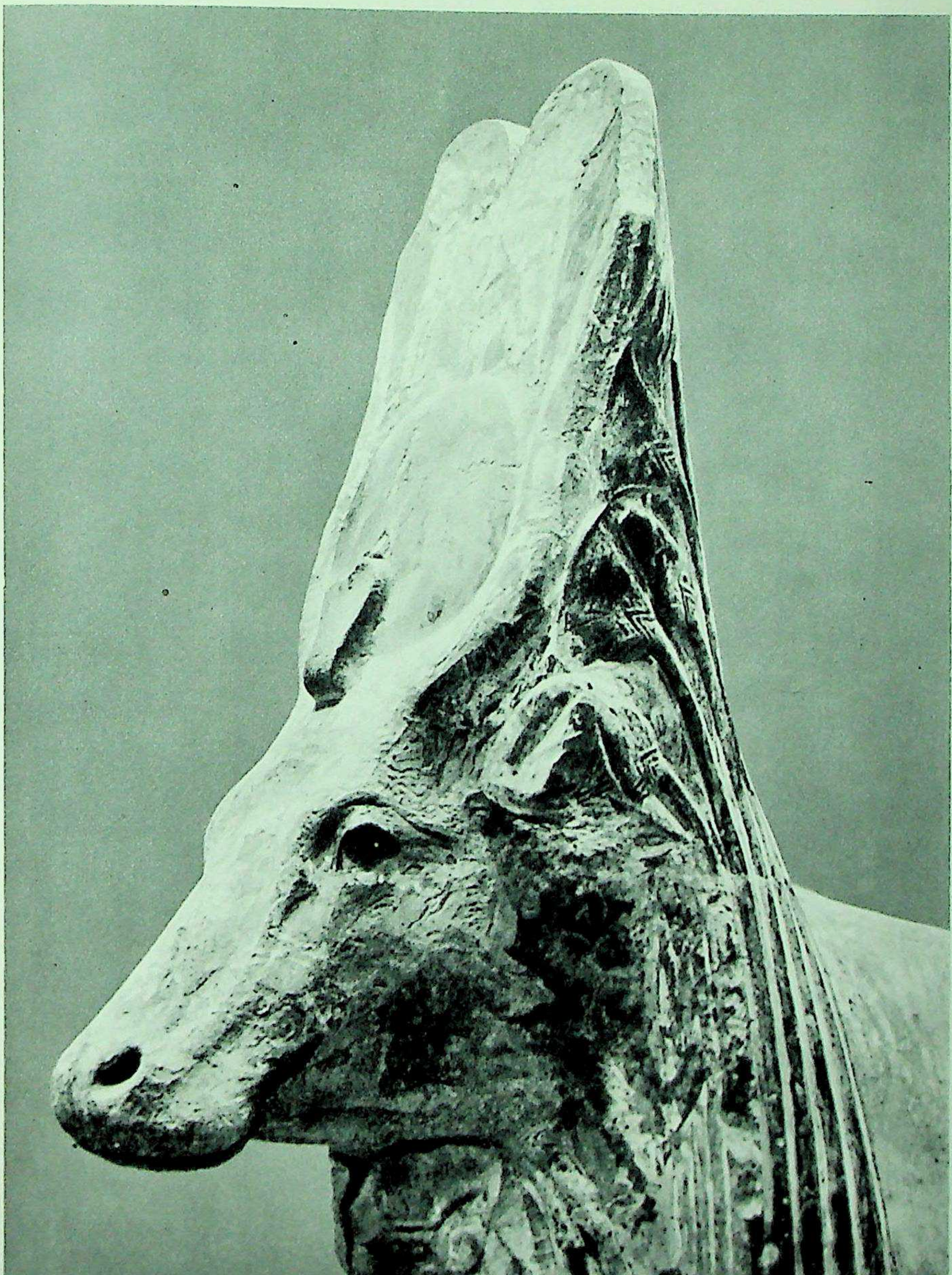
36. Gazelle. 18th Dynasty.



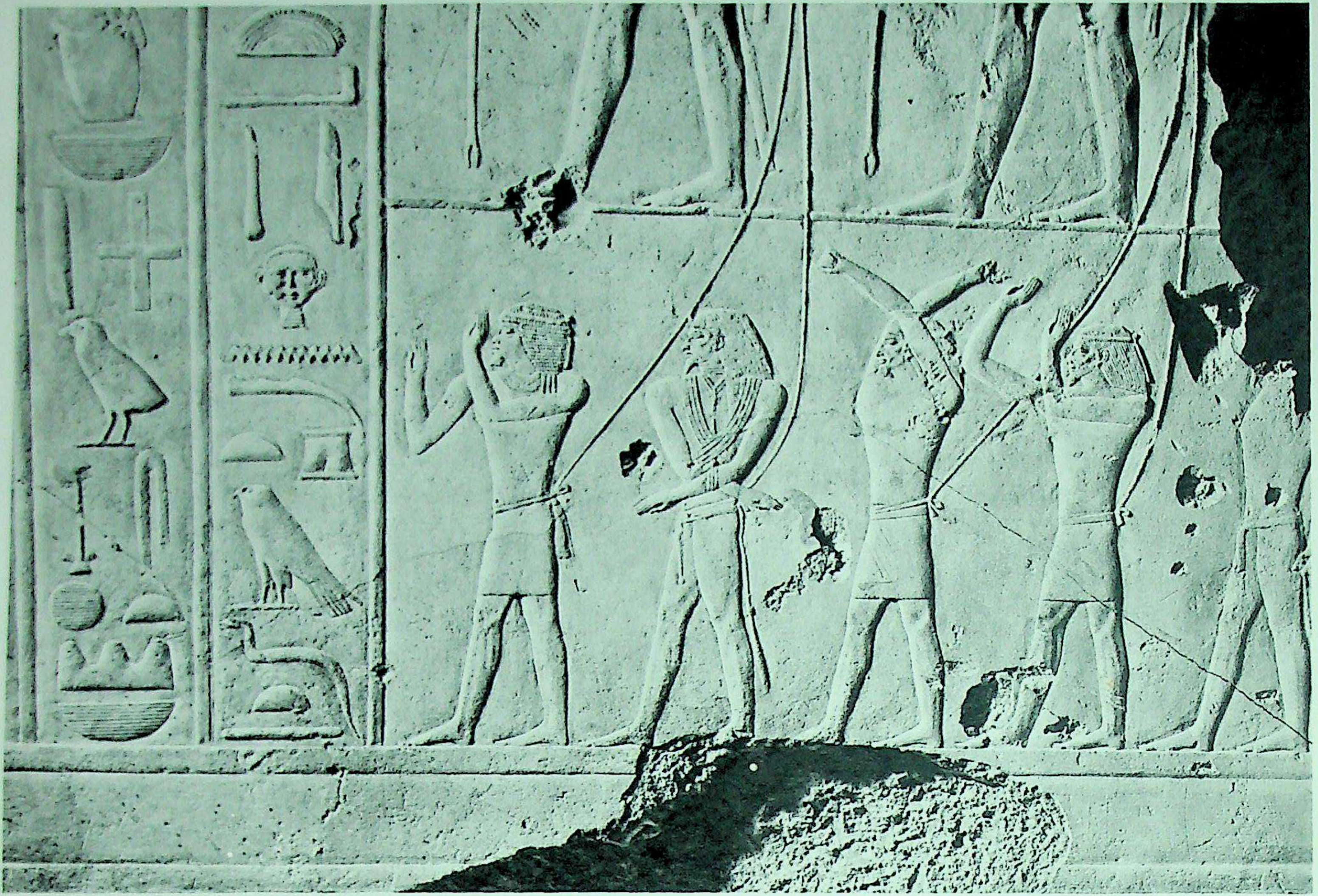
57. Scribe before the Ape of Thoth. 18th Dynasty.



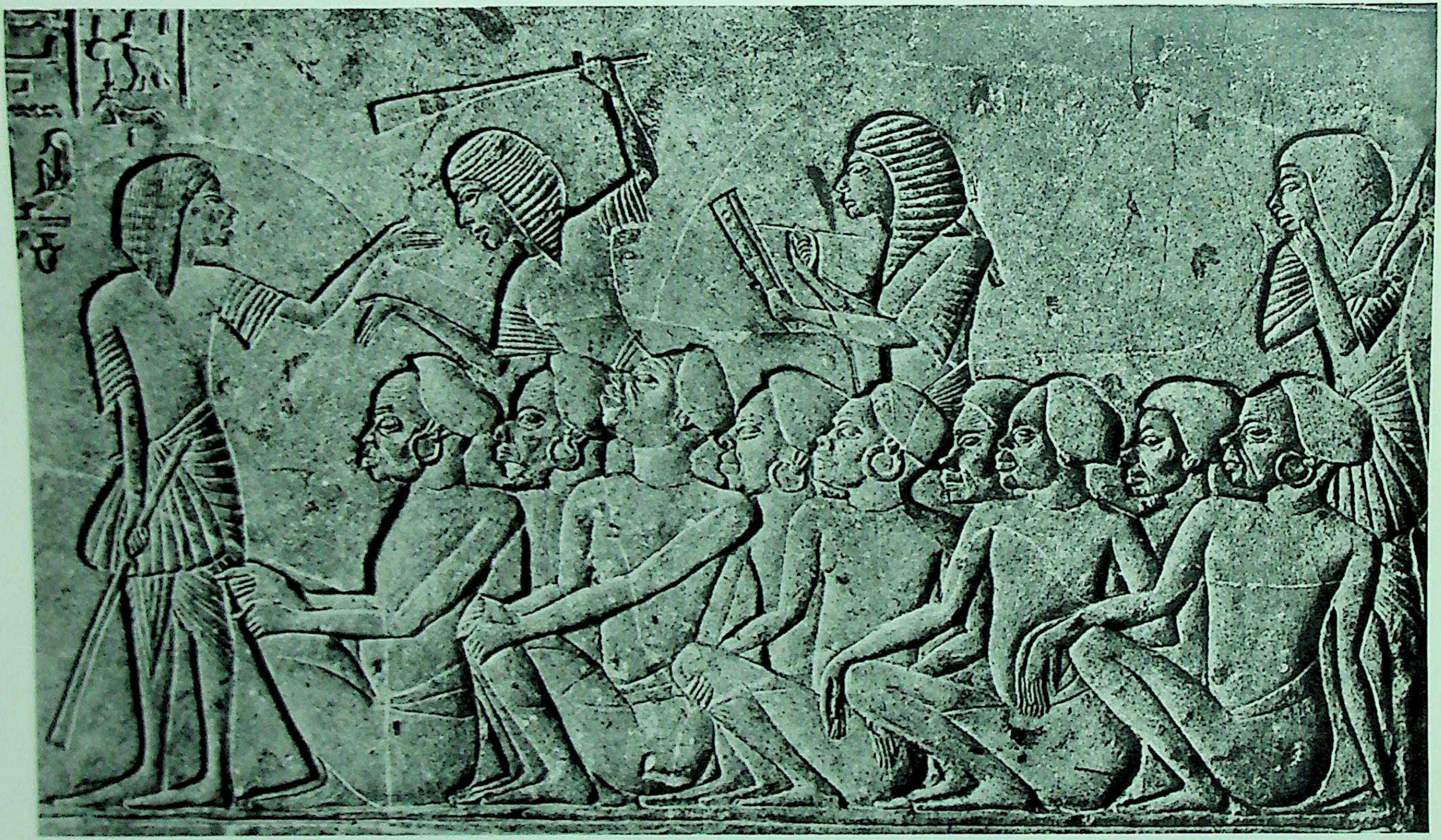
38. The Goddess Hathor as a Cow. 18th Dynasty.



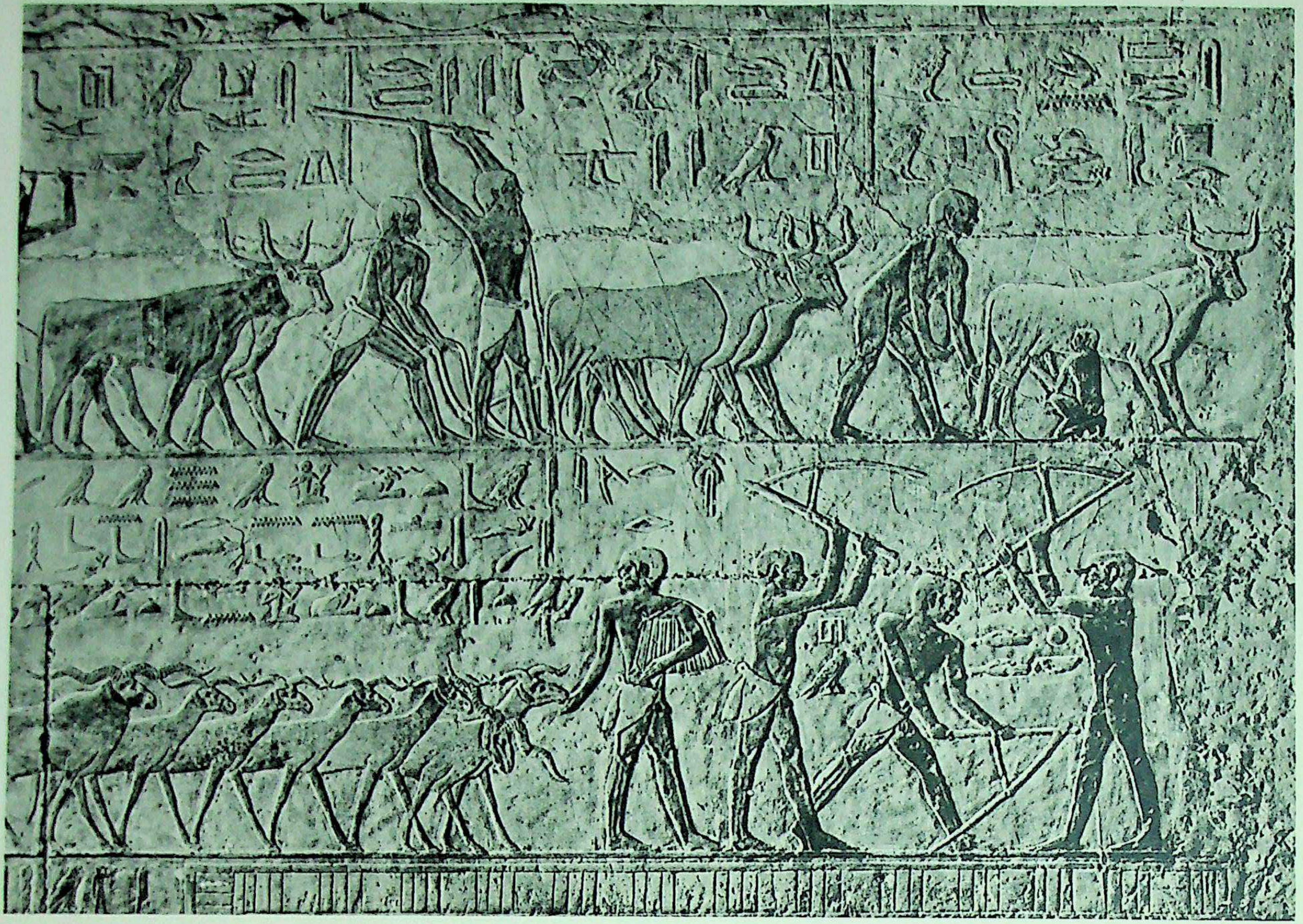
39. Head of the Hathor-Cow.



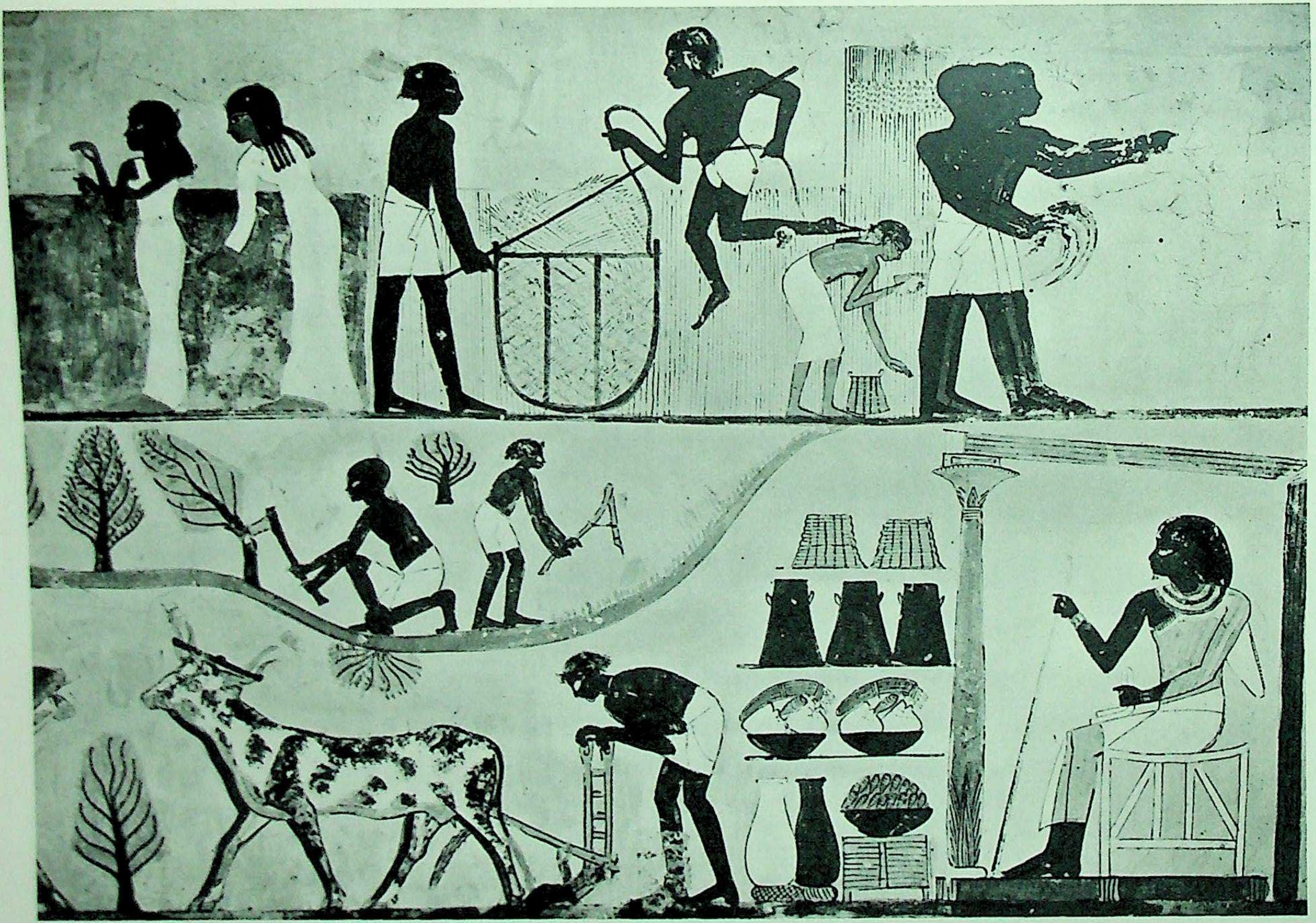
40. Prisoners. Relief. 5th Dynasty.



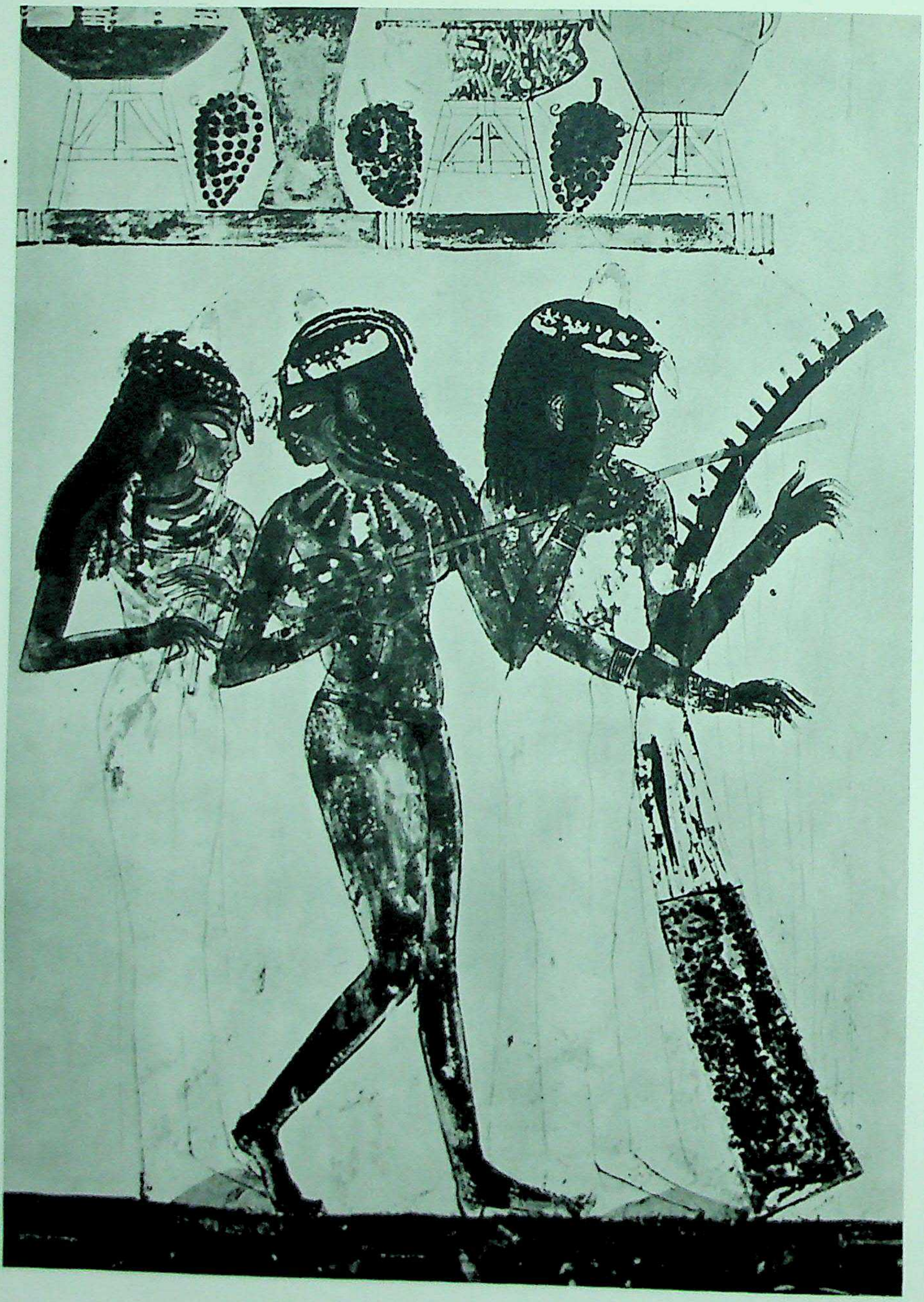
41. Negro Slaves. Relief. 18th Dynasty.



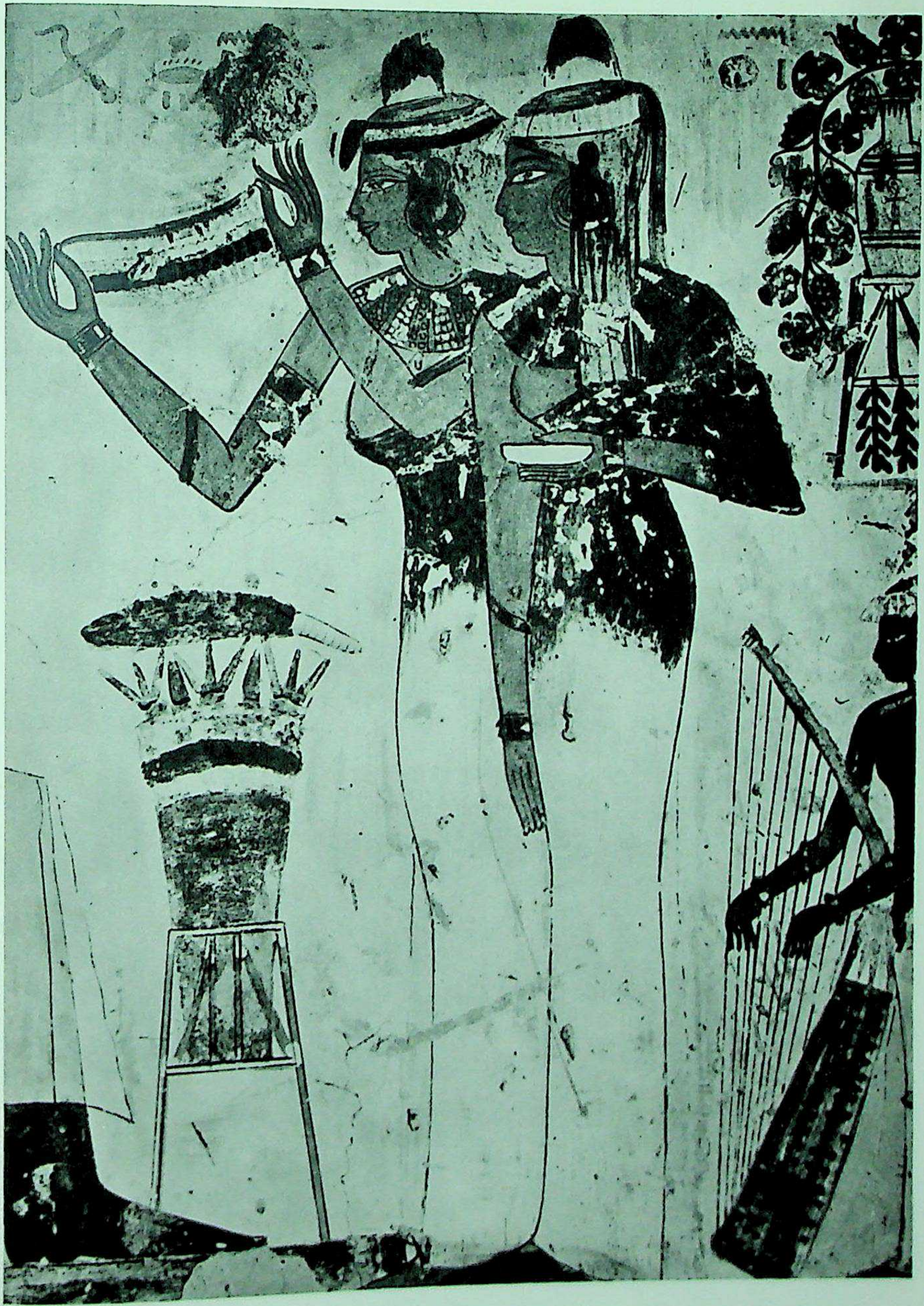
42. Scenes of agricultural Life. Relief. 5th Dynasty.



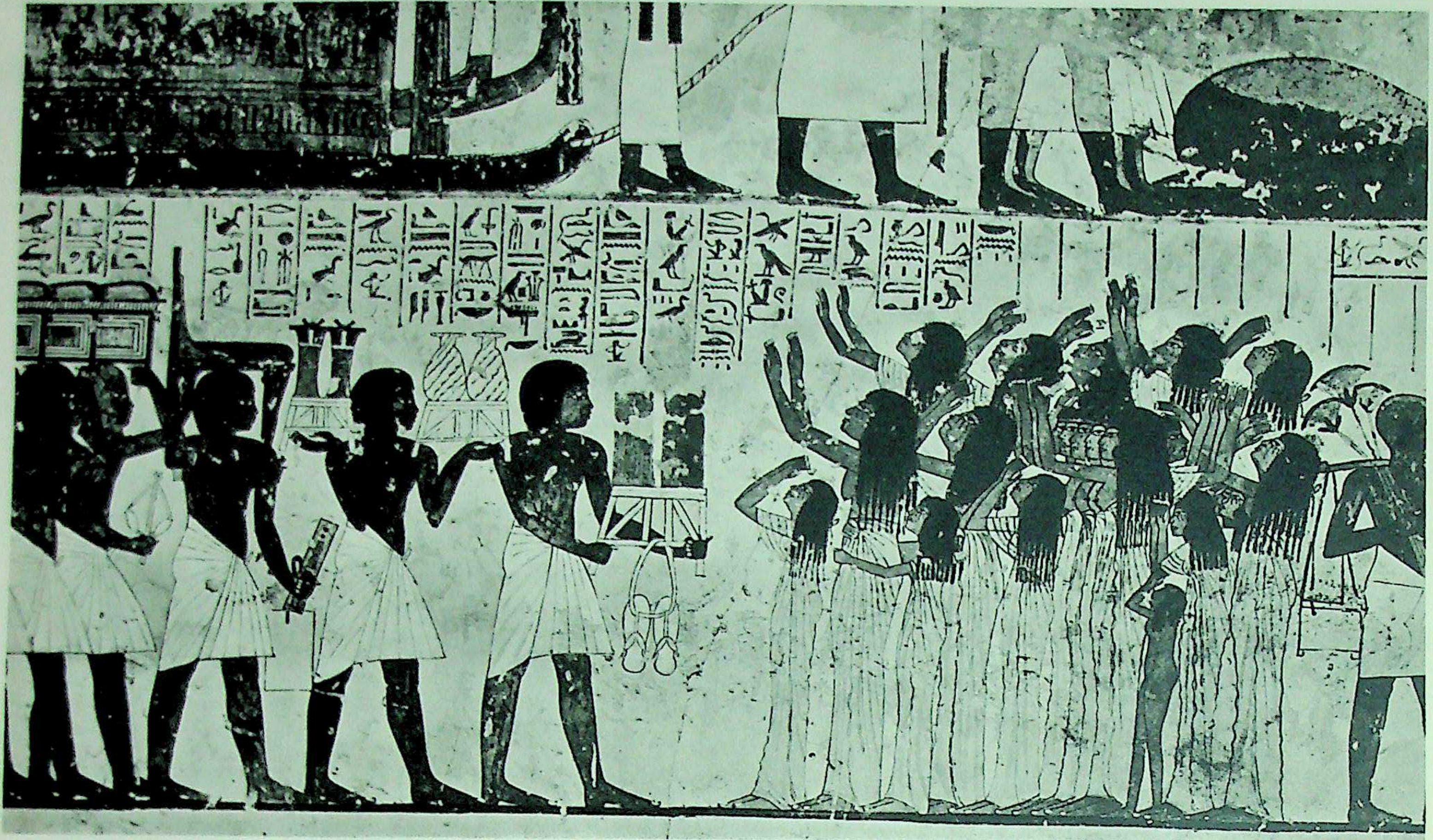
43. Scenes of agricultural Life. Painting on Stucco. 18th Dynasty.



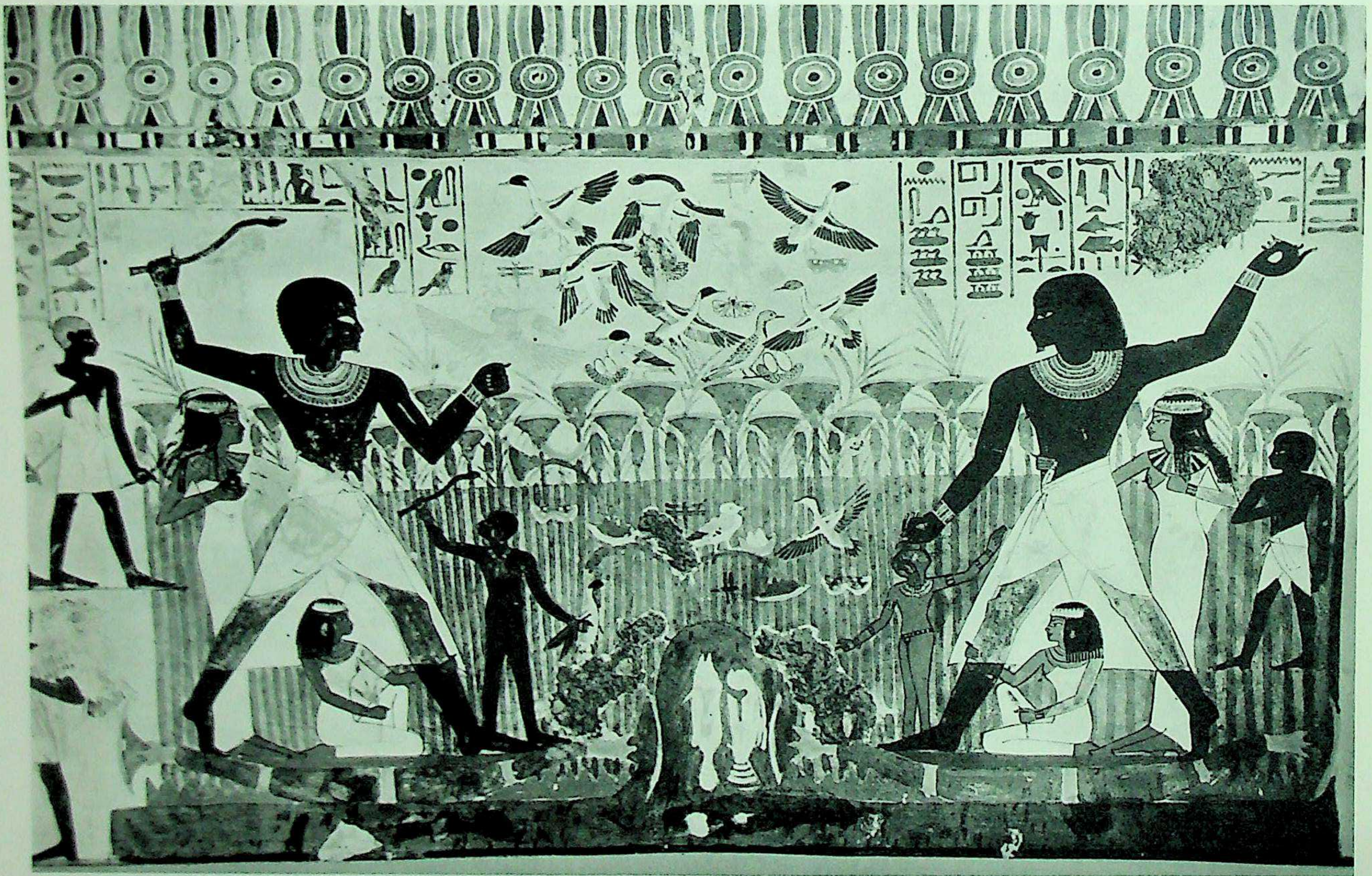
44. Girl Musicians. Painting on Stucco. 18th Dynasty.



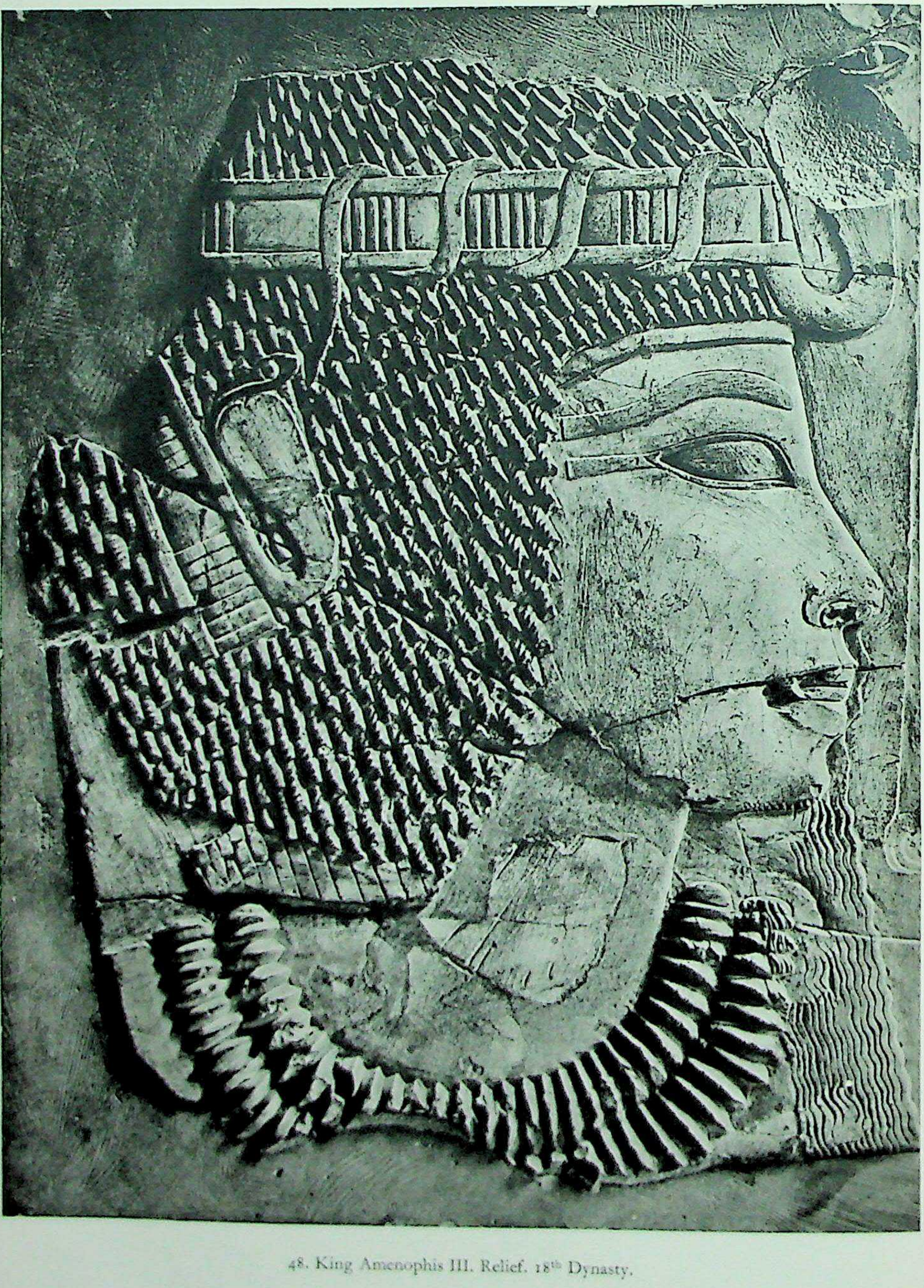
45. Two Girls. Painting on Stucco. 18th Dynasty.



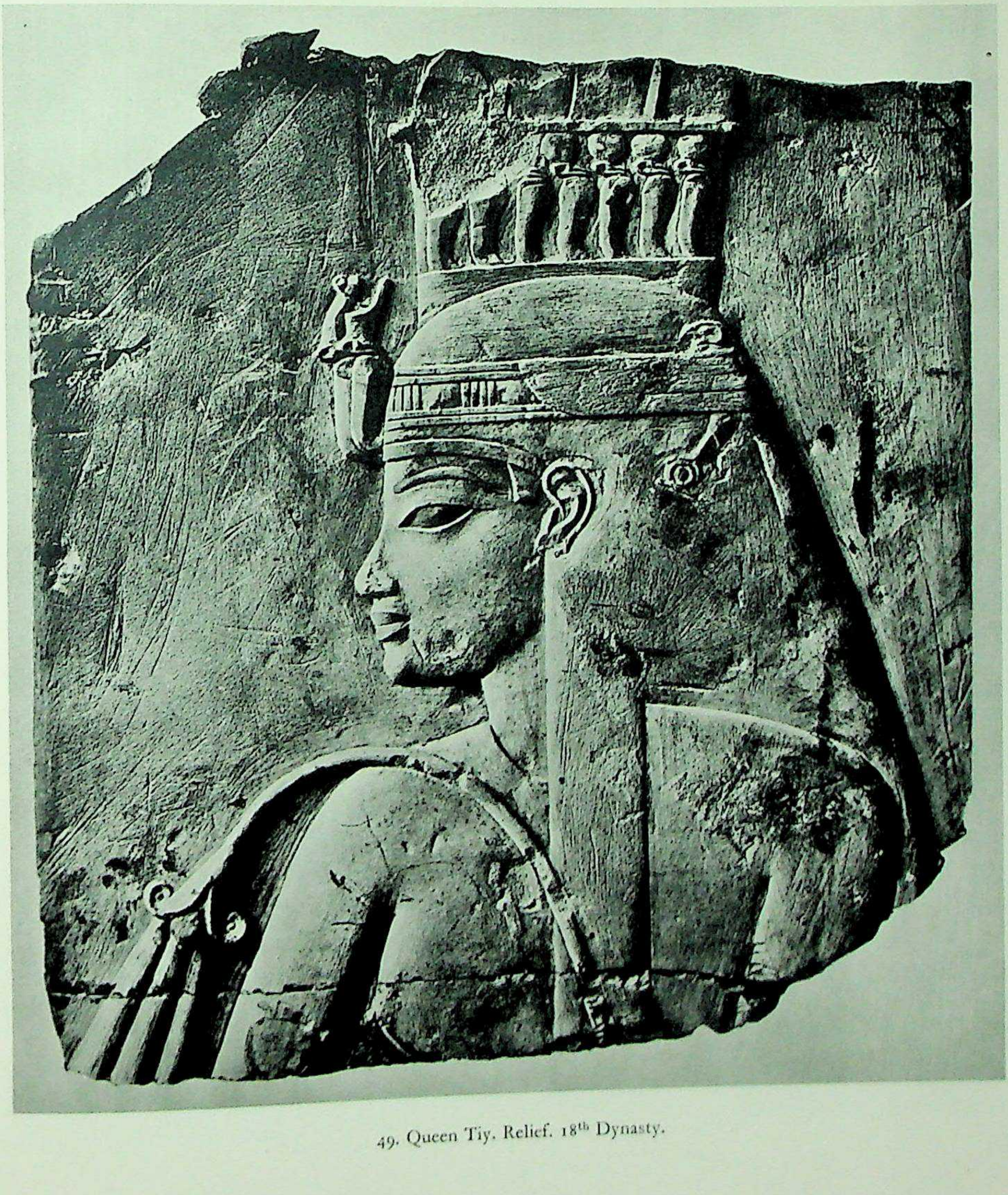
46. Funeral Procession, with mourning Women. Painting on Stucco. 18th Dynasty.



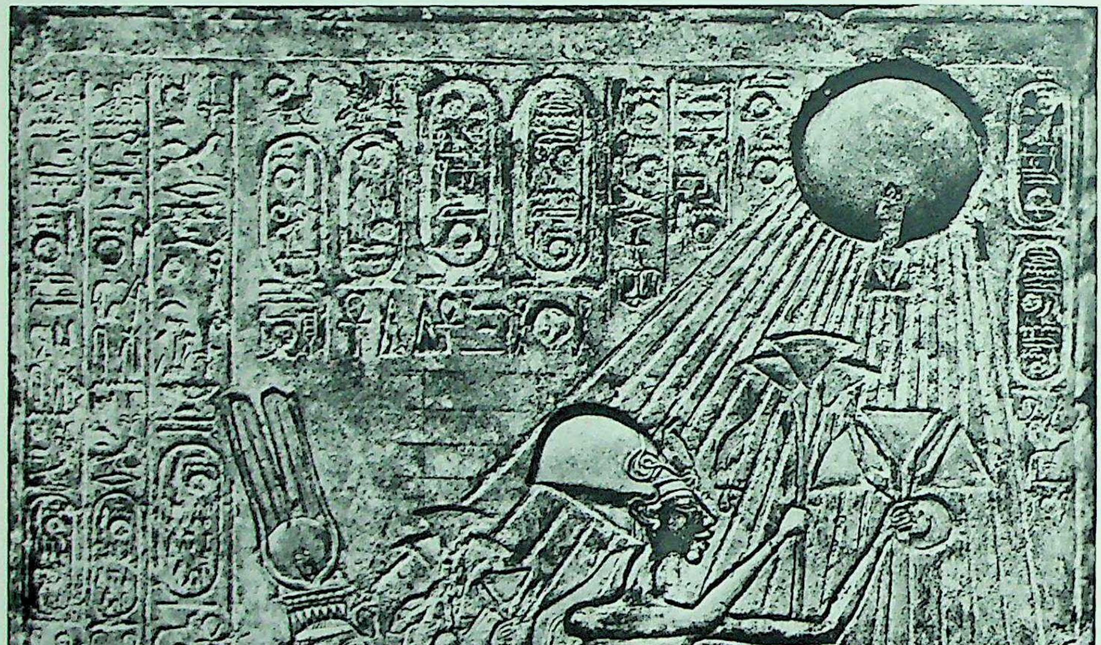
47. Hunting Birds and spearing Fish. Painting on Stucco. 18th Dynasty.



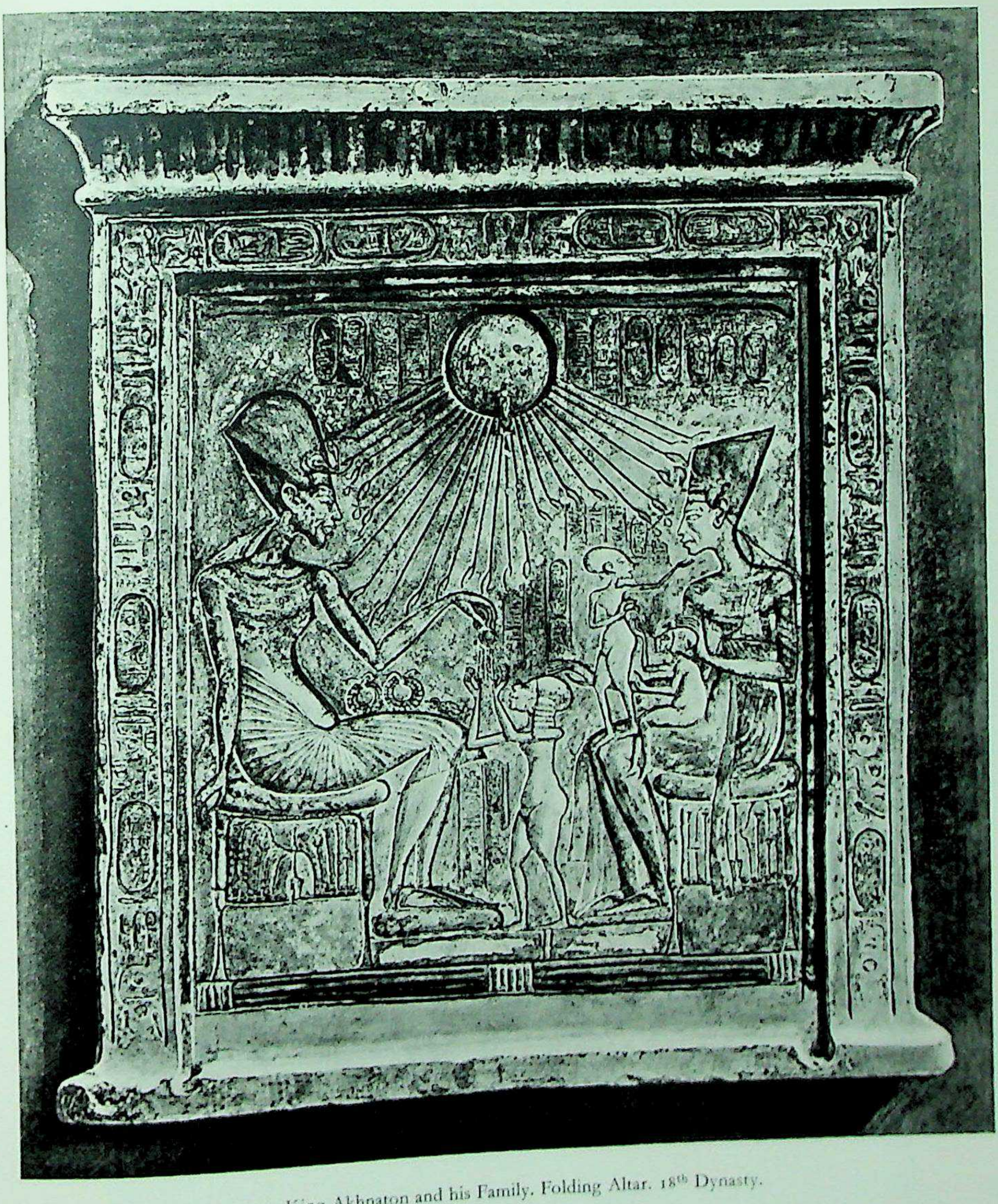
48. King Amenophis III. Relief. 18th Dynasty.



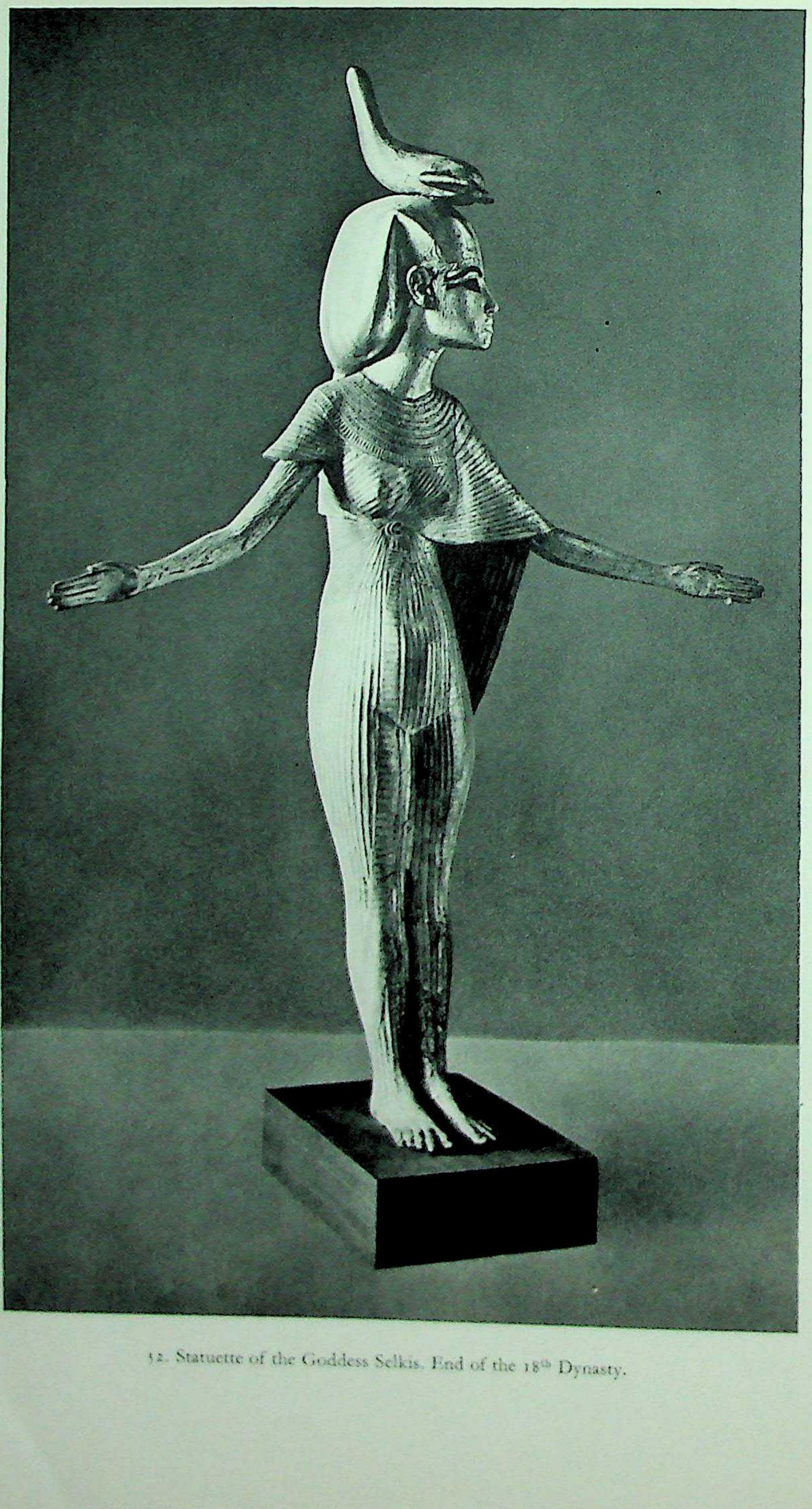
49. Queen Tiy. Relief. 18th Dynasty.



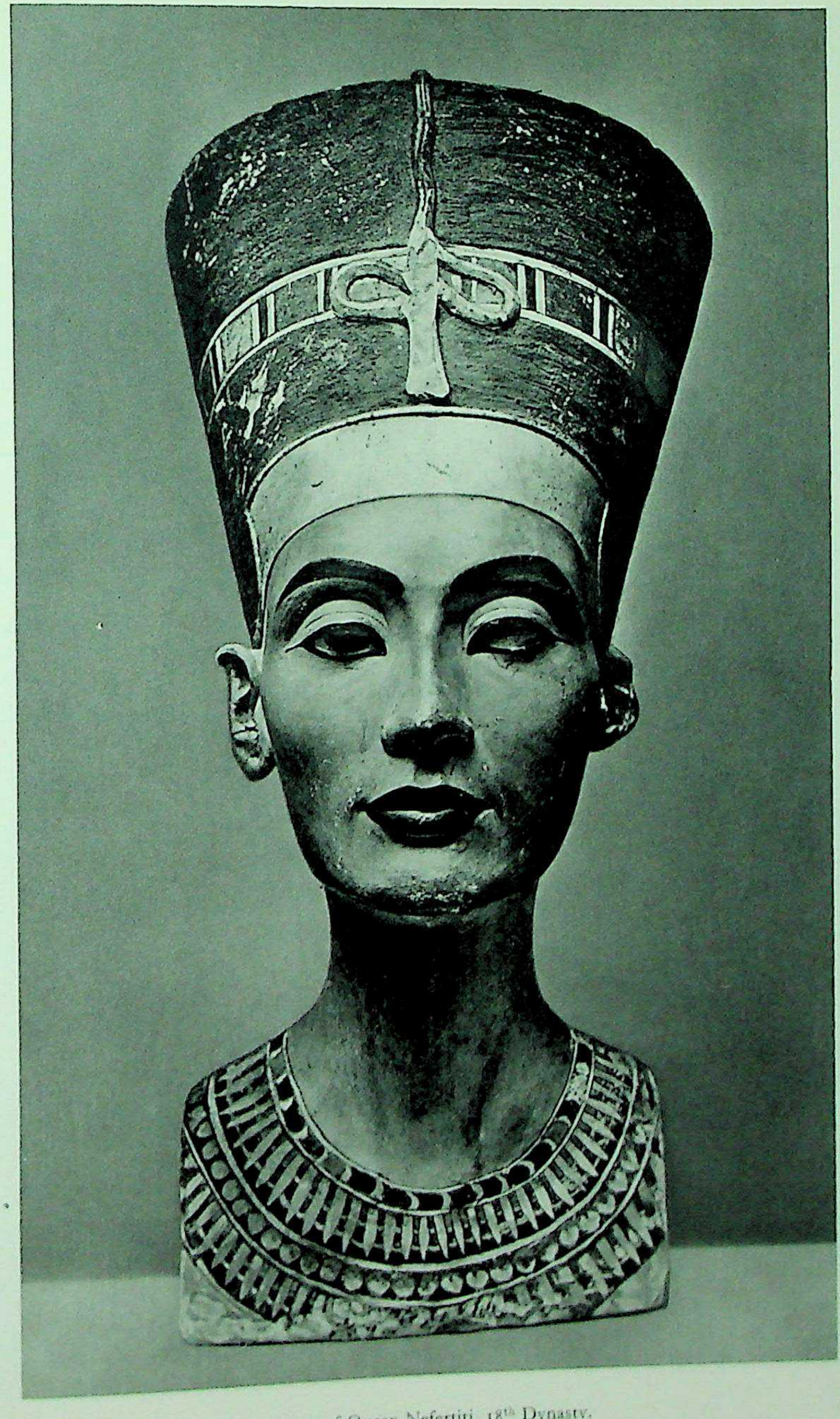
50. King Akhnaton offering to the Sun. Relief. 18th Dynasty.



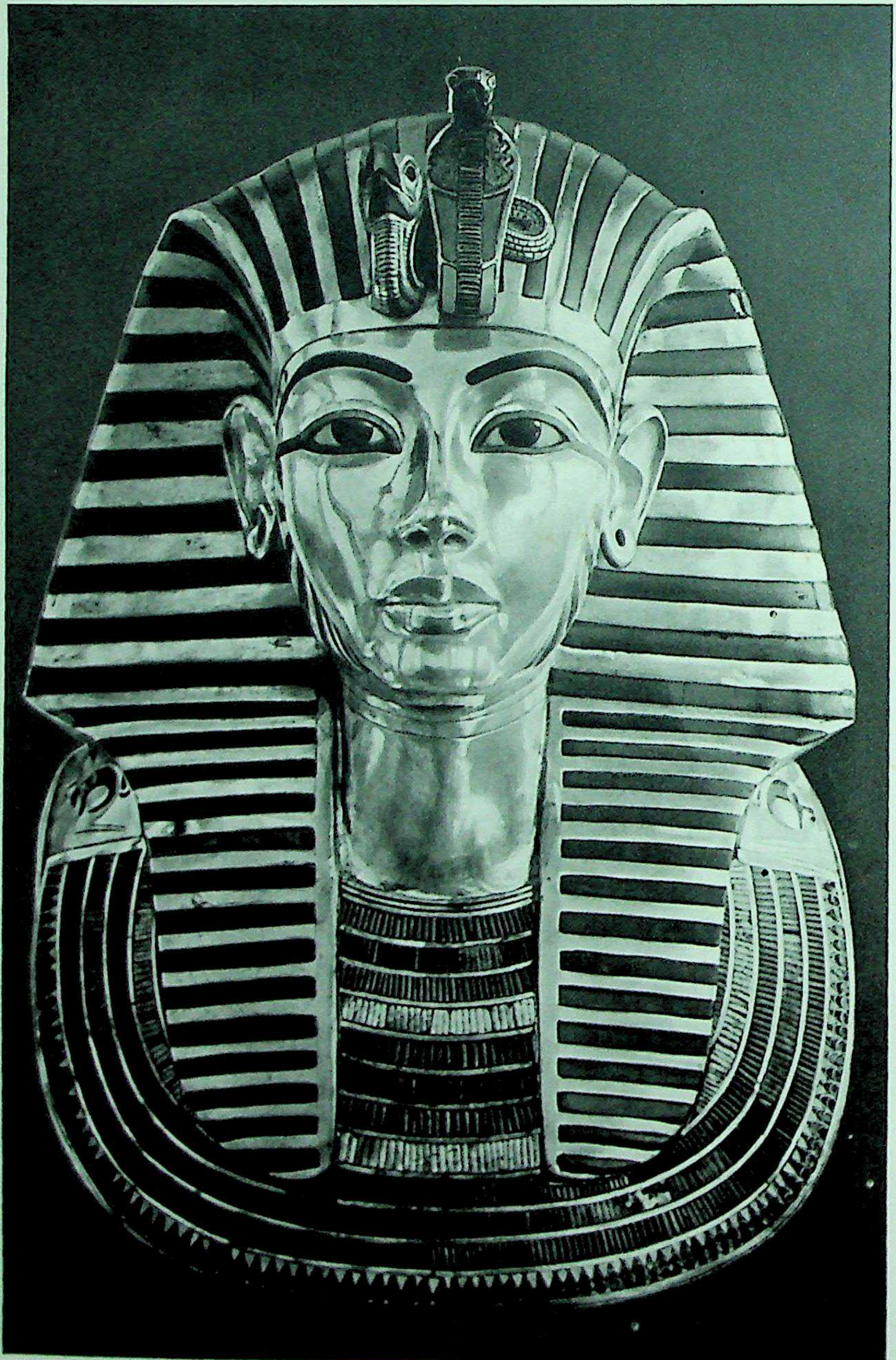
51. King Akhnaton and his Family. Folding Altar. 18th Dynasty.



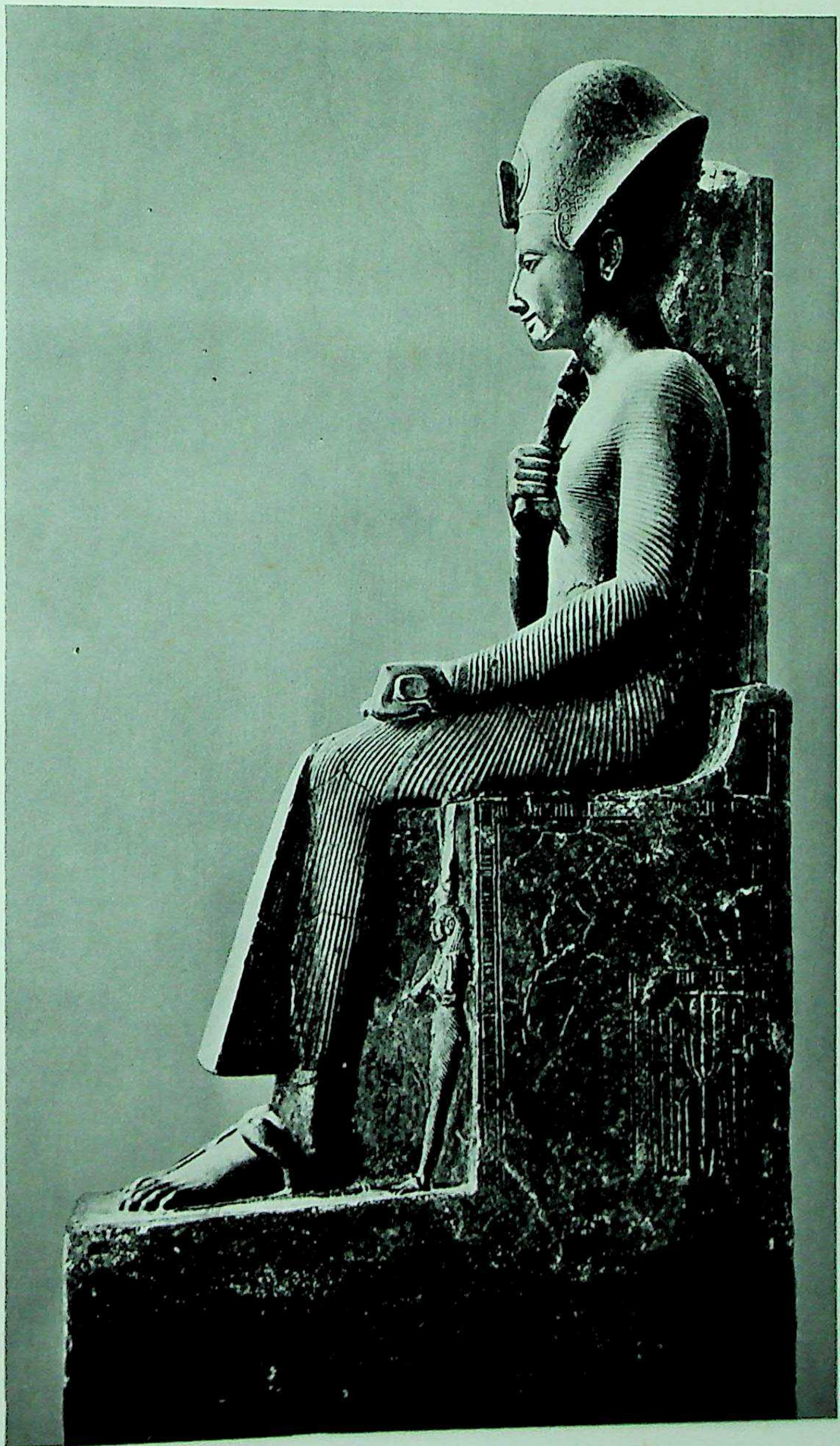
52. Statuette of the Goddess Selkis. End of the 18th Dynasty.



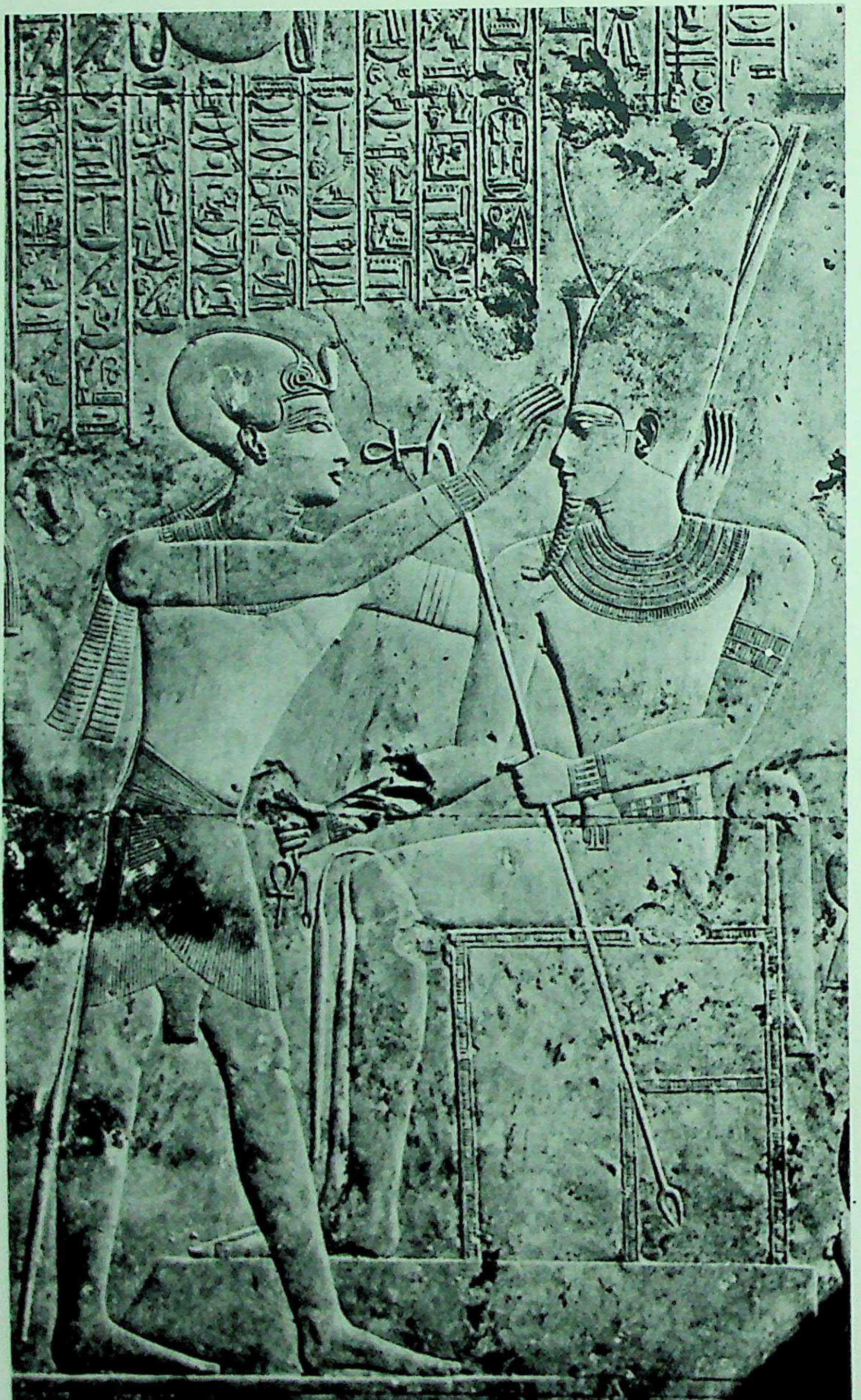
53. Bust of Queen Nefertiti. 18th Dynasty.



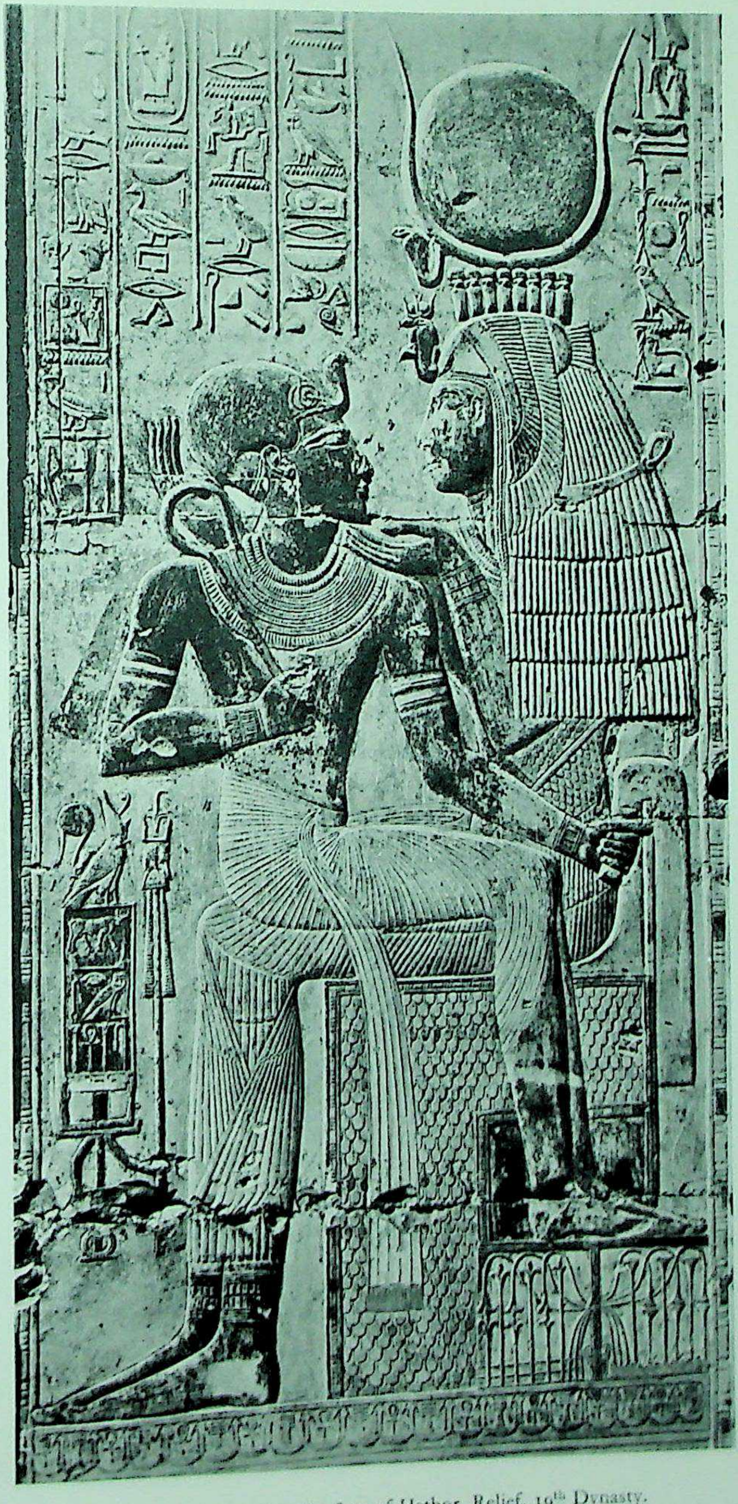
54. Gold Mask of King Tutankhamon. 18th Dynasty.



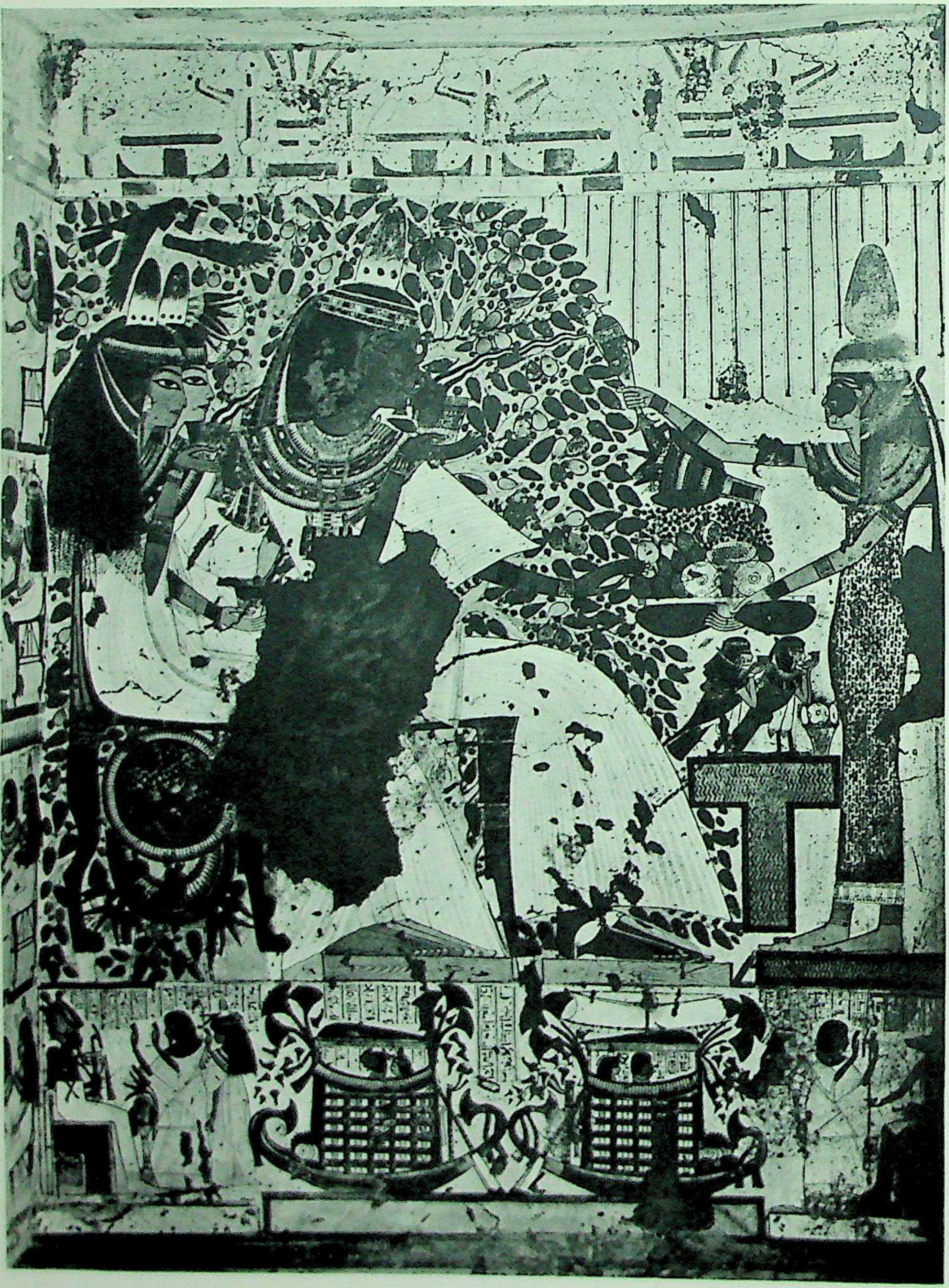
55. King Ramesses II. 19th Dynasty.



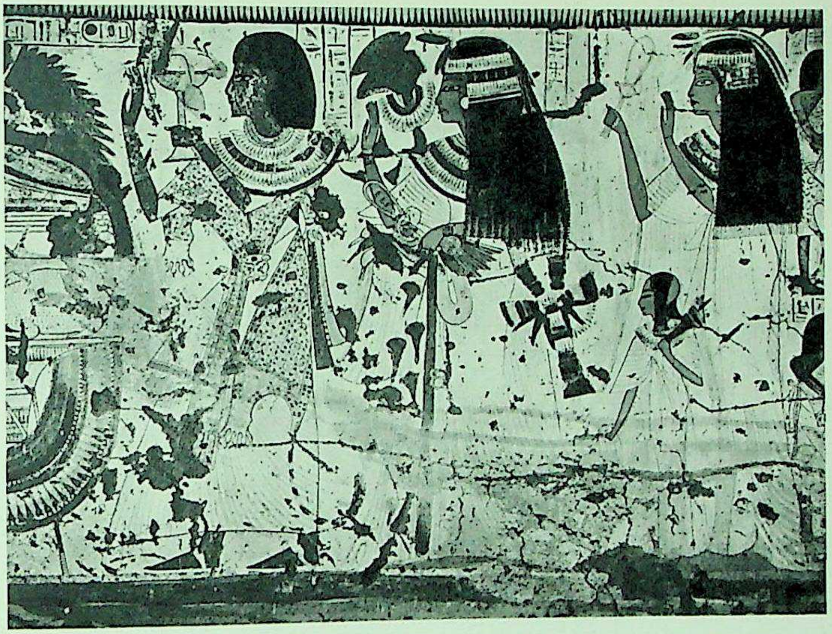
56. King Sethos I crowning the God Atum. Relief. 19th Dynasty.



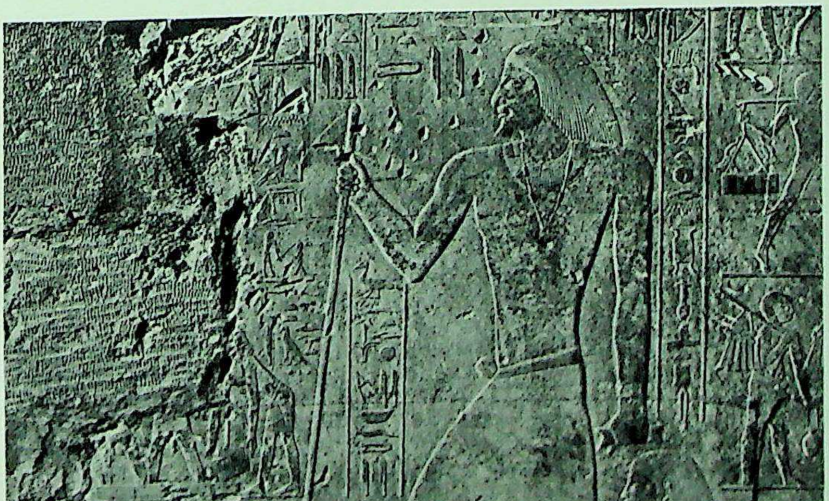
57. King Sethos I on the Lap of Hathor. Relief. 19th Dynasty.



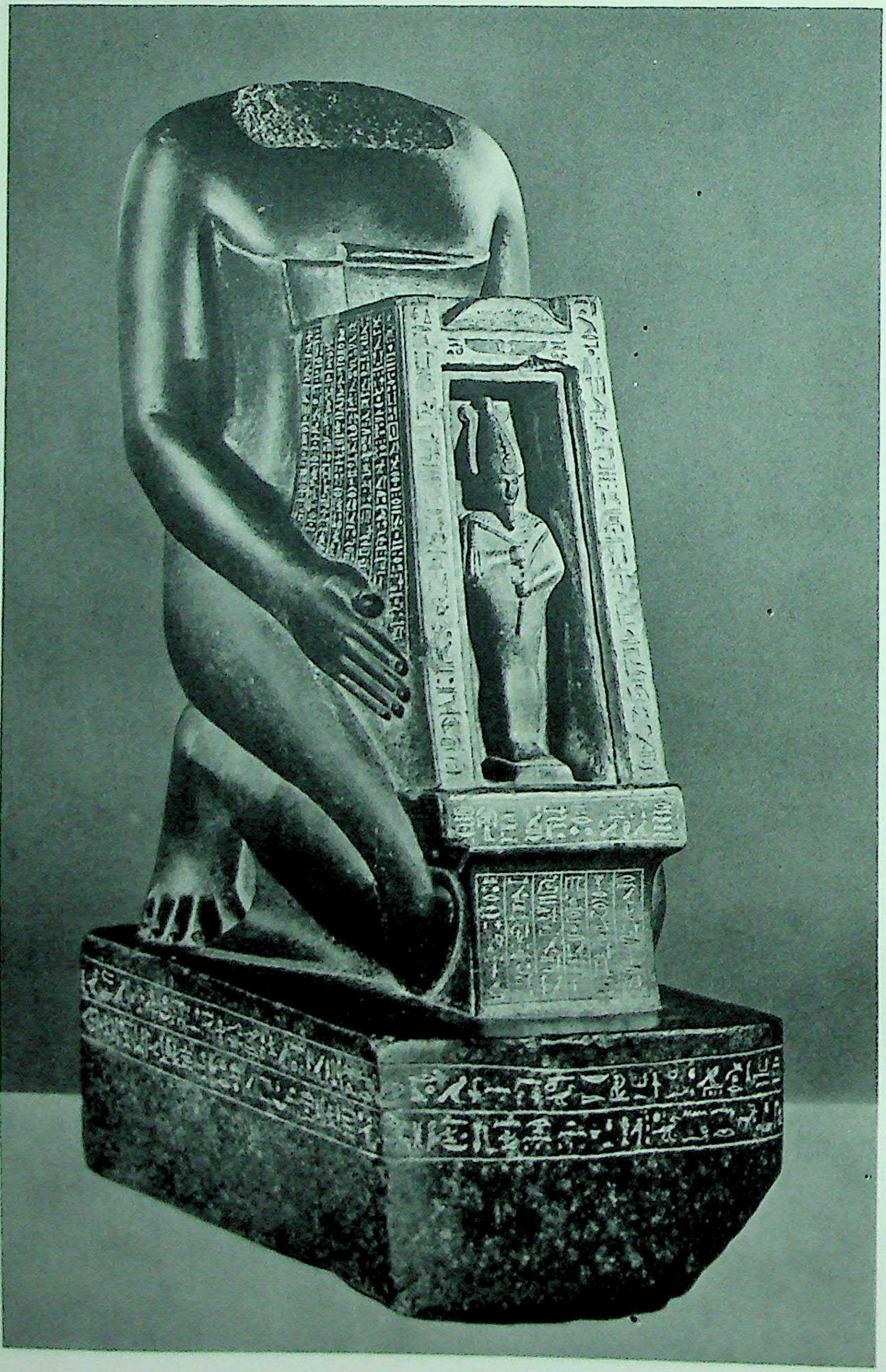
58. Man and two Women under a Sycamore Tree. Painting on Stucco. 19th Dynasty.



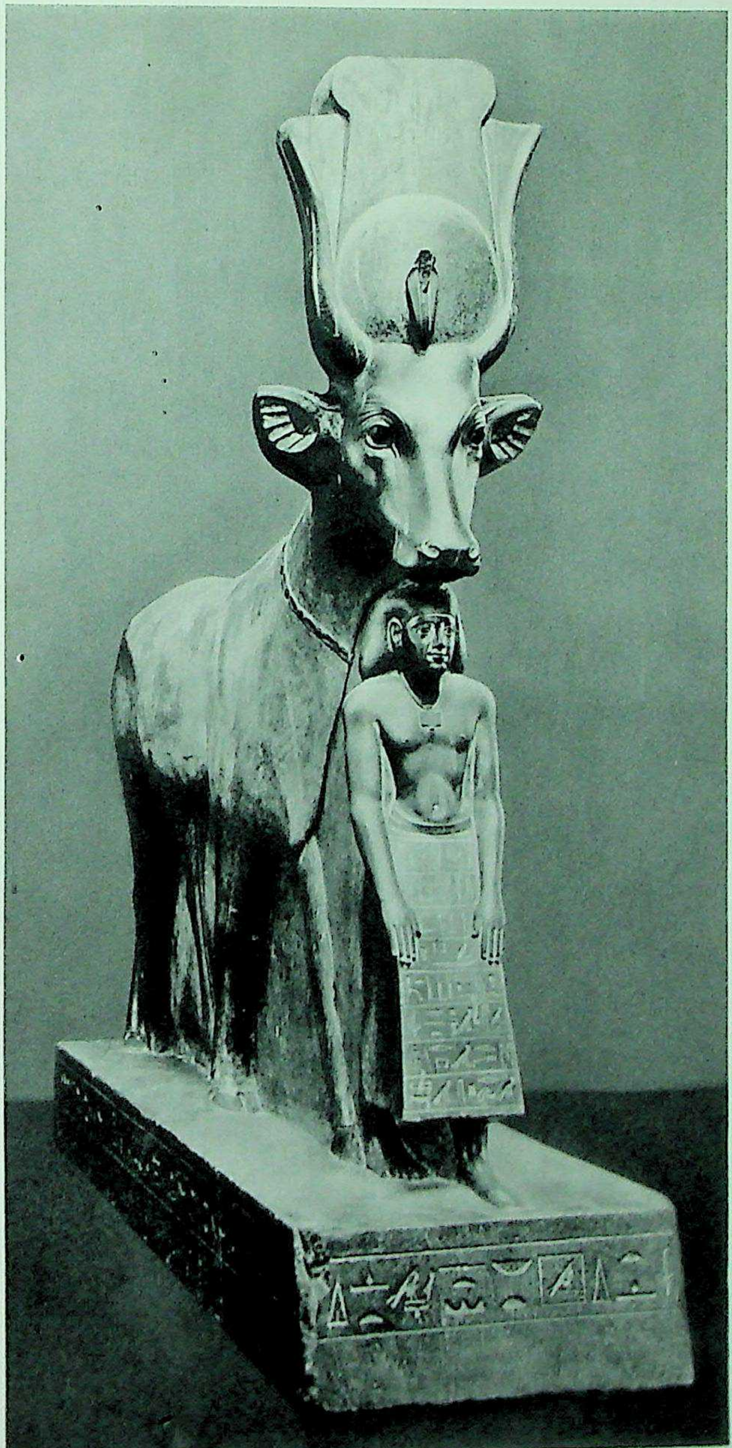
°59a. Man and two Women making Offerings. Painting on Stucco. 19th Dynasty.



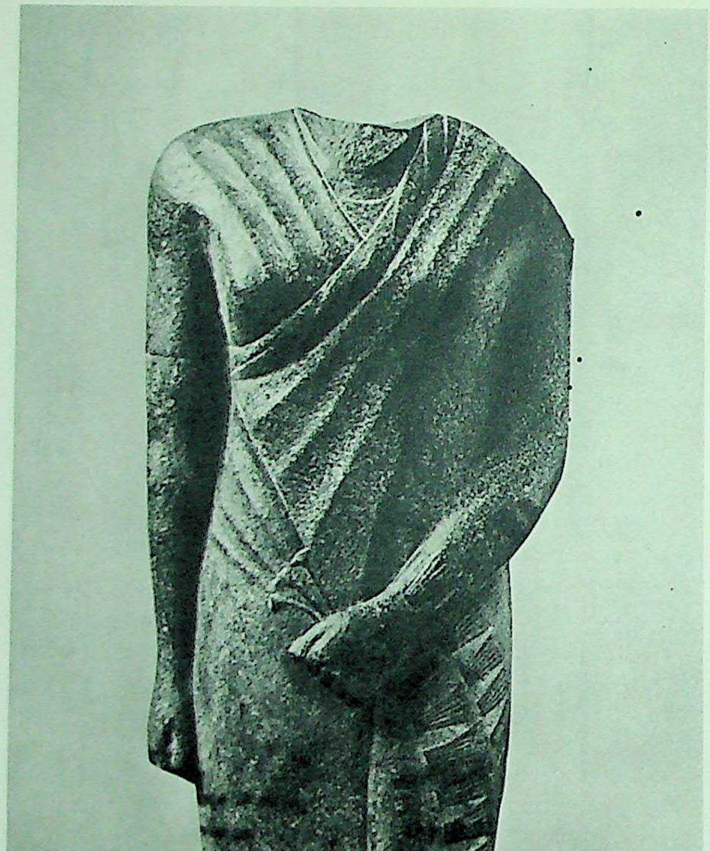
59b. Ti with his Wife and Son. Relief. 5th Dynasty.



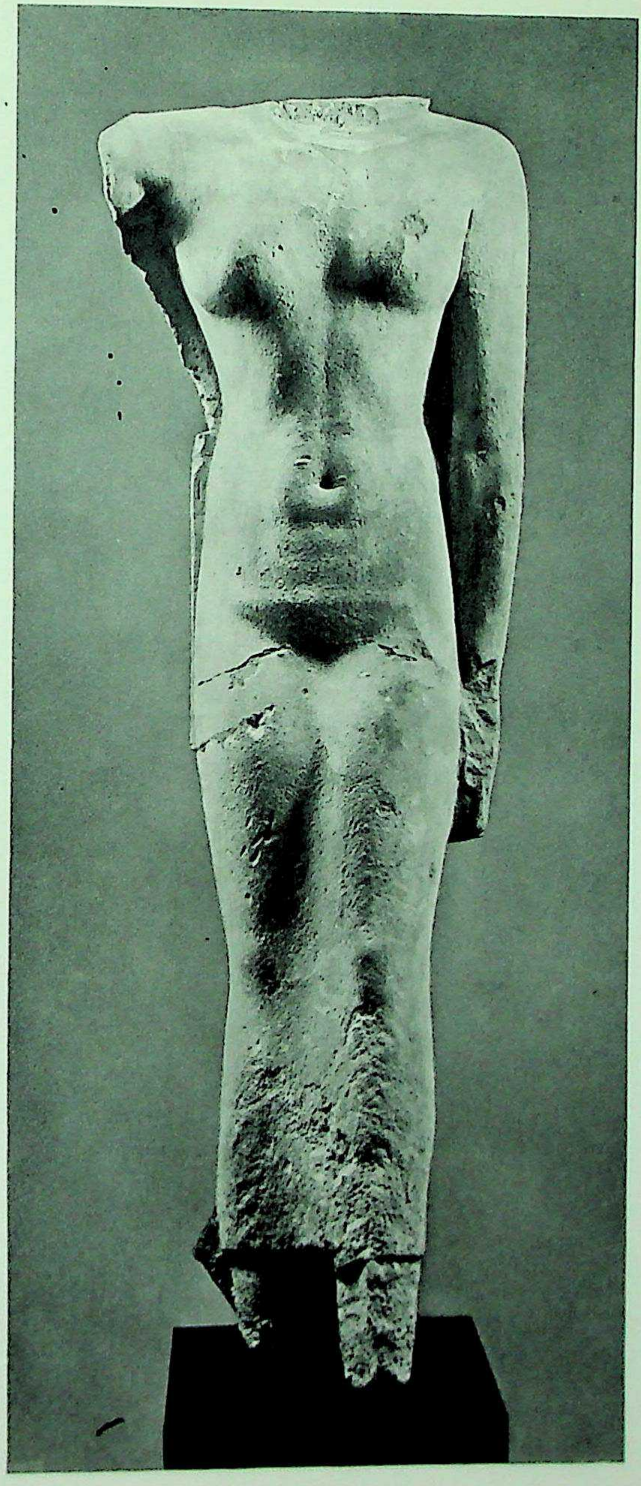
60. Official with a Shrine of Osiris. 26th Dynasty.



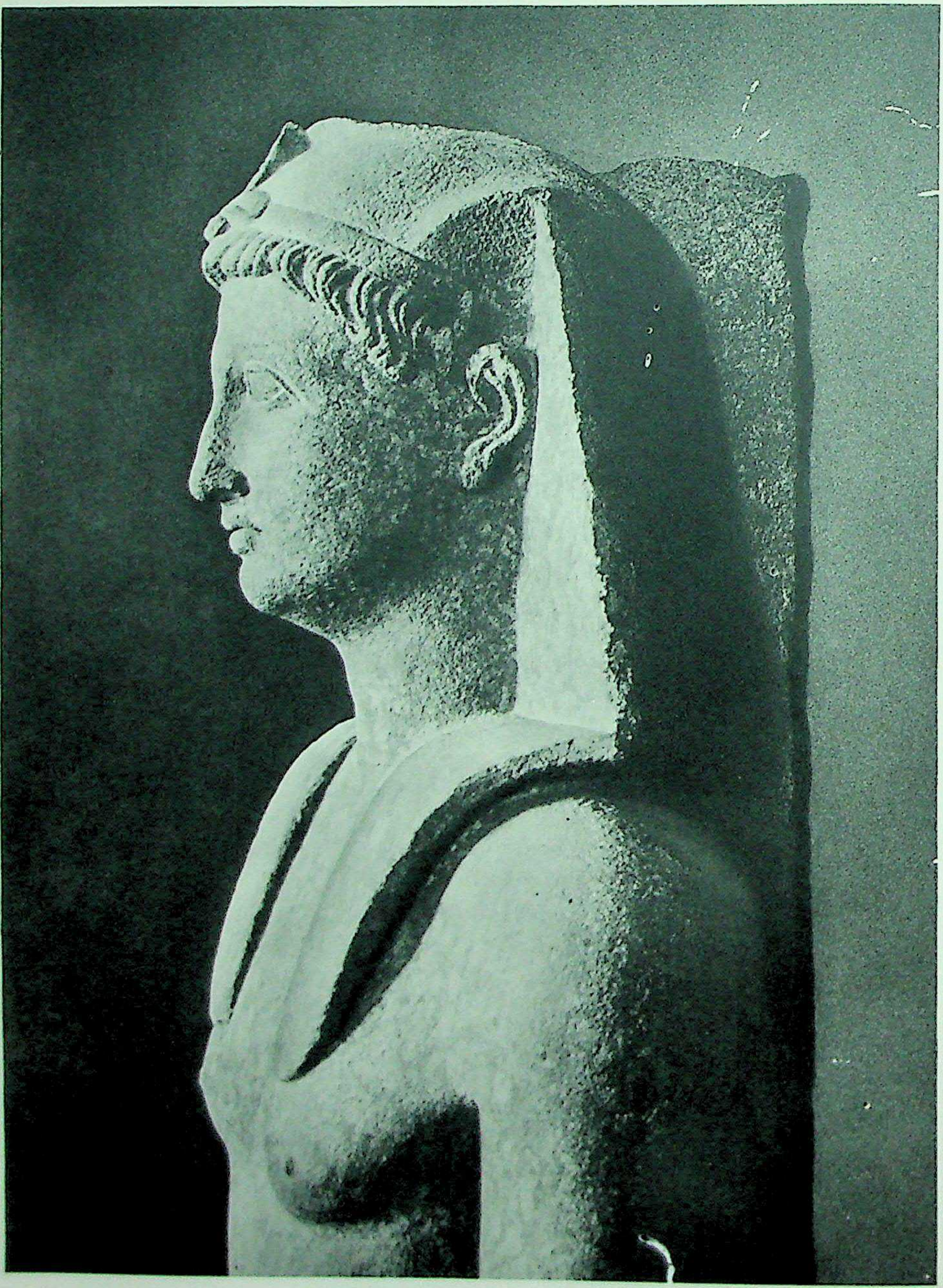
61. The Goddess Hathor as a Cow. 30th Dynasty.



62. The Goddess Hathor. Late Ptolemaic.



63. Torso of a Noblewoman. Old Kingdom.



64. Upper Part of the Statue of a Ptolemaic King.

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